Art Gallery of Ontario

Annual Report 85/86

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The Art Gallery of Ontario is generously funded by the Province of Ontario, Ministry of Citizenship and Culture.

Financial support for the Gallery's operation is also received from the Municipality of Metropolitan Toronto and the Government of Canada through the Museums Assistance Programme of the National Museums of Canada, and the Canada Council.

President's Report

AGO President Fredrik Eaton and the Honourable Lily Munro, Minister of Citizenship and Culture, at the opening of *Honoré Daumier 1808-1879: From the Armand Hammer Collection*. Photo: Gary Beechey

As the end of my two-year term as President of the Art Gallery of Ontario draws closer, I have taken the opportunity to reflect on the present strengths and needs of the institution. The strengths are obvious: outstanding collections built up over the years through the generosity of private benefaction, exhibitions that attract attention from critics and scholars the world over, educational and extension programs second to none, a committed core of volunteers whose time and energy have added both to the Permanent Collection and to the operational strength of the Gallery, and a superb staff whose dedication exceeds any normal employment expectation, to name a few.

Of all the many activities in an institution like the Gallery, the continuing growth of the collections is the most fundamental. Despite the severe economic restraint imposed by rapid escalations in the value of works of art on the market, the Gallery's collections continue to grow through the generosity of private benefactors and the wise use of available funds by our curators. Once again in the 1985/86 year, the Gallery acquired 616 new works of art, including the masterpiece *The Adoration of the Shepherds* by Lunetti, given by Joey and Toby Tanenbaum. Such acquisitions not only strengthen the Gallery's Collection, but they also increase our ability to put together an exhibition program suitable to the Gallery's many publics. The Permanent Collection also is the base from which many creative programs in Education and Extension are derived.

The major need of the Gallery at this juncture relates directly to its success as a collecting and exhibiting institution. During the term of my presidency, the Gallery through the AGO 2000 Committee has developed a long-term plan that will realize the completion of the Gallery's building program which commenced in 1966, and will also enable the Gallery to continue to fulfill its mandate through the turn of the century. The plan has been developed to take into account all of the pertinent factors that will affect the Gallery's operation over the mid- to long-term. Prior to planning any new facilities, careful consideration was given to the configurations of existing space and the need to

rationalize them. Problems such as the street presence of the building on Beverley and Dundas Streets, parking and traffic implications, the need for additional administrative space, and increased operating expenses have all been taken into consideration. The main emphasis running throughout the plan is the ability to increase the public's access to the Gallery's collections, and as it stands, I am pleased to report that the plan contemplates a nearly fifty per cent increase in exhibition space. With the completion of the planning for this project, the Gallery will be setting out to raise funds for its implementation. The enviable record of this institution for being financially sound and the solid reputation for achievement should make this effort much easier. I would like to take this opportunity to thank the AGO 2000 Committee, and its Chairman, Mr. V. Stock, for the development of a comprehensive plan for the Gallery's future.

Another achievement this past year that will complement the long-term development plan is the formulation of a marketing strategy for the Gallery. Recognizing the need for the Gallery to increase community involvement and public recognition of its excellent programs, and to keep pace with current trends, the Marketing Advisory Committee, under the chairmanship of Mr. Joe Rotman, has assisted the staff in the development of an overall marketing strategy for the Gallery. The marketing plan will greatly assist the Gallery in achieving its goals, and I wish to thank Mr. Rotman and his committee for their great contribution.

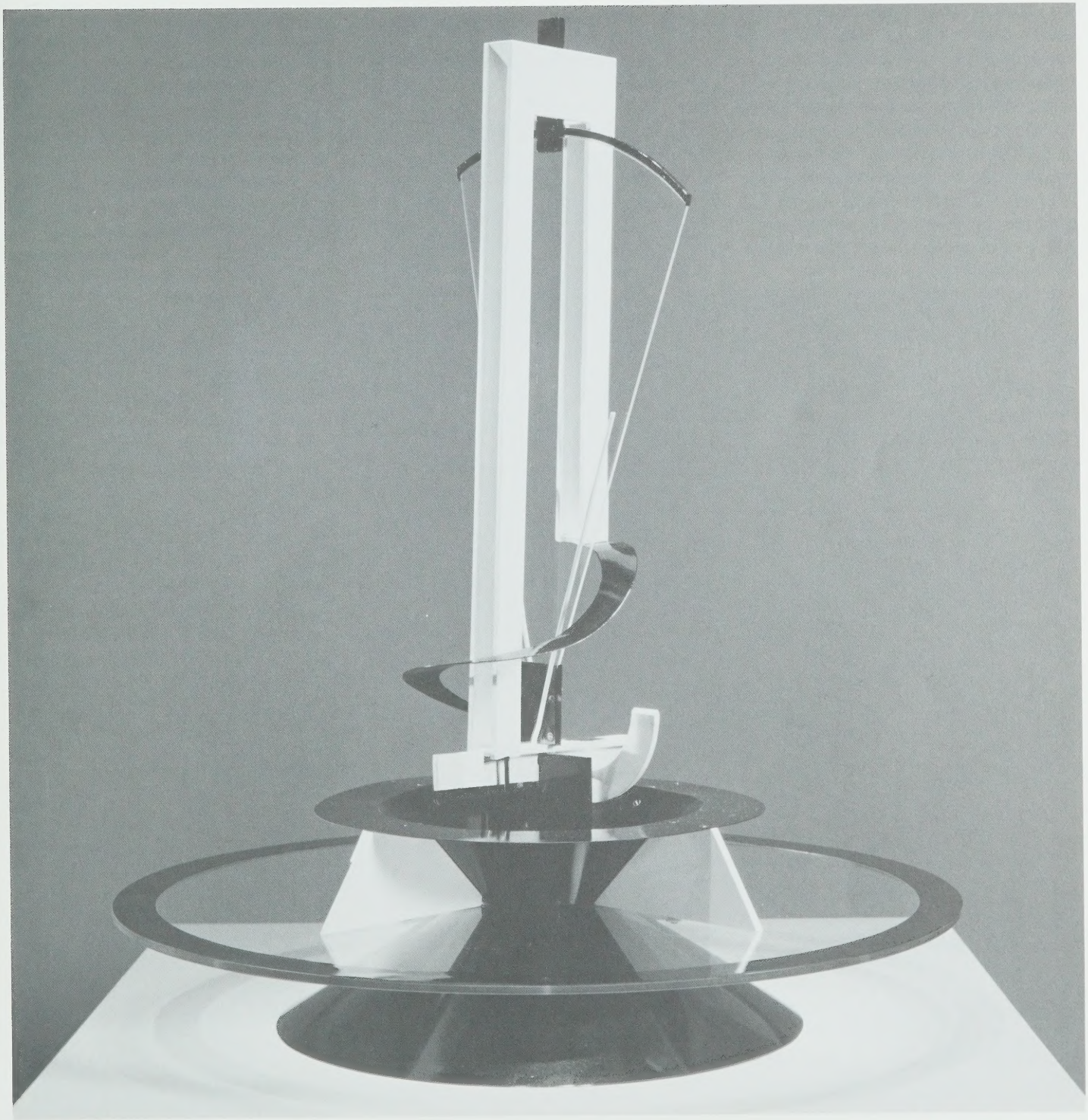
Although I have mentioned two committees whose work has been exceptional over the past year, I must emphasize that the work of the other Board committees, volunteers, and staff is no less important. On behalf of the Board of Trustees, I extend sincere thanks to the hundreds of volunteers who have generously donated their time serving on Board committees, fund-raising, or who have assisted the Volunteer Committee in one of their many projects. To the Director, Bill Withrow, and his capable colleagues we extend gratitude for a record of accomplishment that distinguishes the Art Gallery of Ontario as one of the great art museums on this continent.

Our appreciation also goes to the many foundations, corporations, and government bodies that assist in the Gallery's programming and operation. I would particularly like to recognize the vital assistance that the Ontario Ministry of Citizenship and Culture continues to give, not only on a funding level, but through their enthusiastic support of the Gallery's aims and objectives.

There is no lack of hard work for the President of the Art Gallery of Ontario, but it is also a tremendously enriching experience touching as it does all aspects of the Gallery. Thanks to everyone who is associated with the Gallery; you made it possible for me to have a great experience. It was fun too!

Fredrik S. Eaton,
President

Naum Gabo (Russian-American, 1890-1977), *Model for a Fountain*, 1923-24; (reassembled 1985), glass (replaced) and enamelled metal (repainted), H. 72.5 cm. Gift of the Gabo family, in honour of the Volunteer Committee's 40th Anniversary.



Director's Report

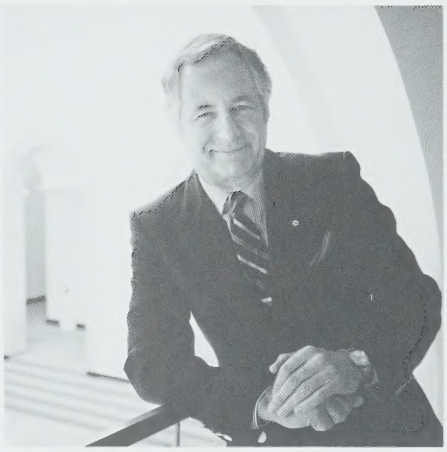
The illustration of the work *The Adoration of the Shepherds* on the cover of this year's Annual Report attests to several important facts about the Art Gallery of Ontario. First and foremost this Renaissance painting, a gift from Joey and Toby Tanenbaum, was the outstanding acquisition of the year. Second, its place on the cover is intended to remind us that the Permanent Collection of the Gallery is the result of private benefaction. And third, the cover bears witness to the primary importance of the activity of collecting art – the institution's *raison d'être*.

Each year the Art Gallery of Ontario organizes and hosts a wide spectrum of exhibitions, not only for display in Toronto but also for institutions throughout Ontario and Canada. Exhibitions and their supporting educational programs are essential to the fulfillment of our purpose, but the enrichment of our Collection is the core. We are therefore happy to report that 1985/86 was once again marked by many fine gifts and acquisitions for which the Gallery offers its gratitude to the donors.

Acquisitions

The Gallery accessioned 616 works of art into the Permanent Collection during 1985-86. Many important purchases were made possible by the Annual Giving Fund, and the Collection was significantly enhanced by numerous generous gifts of works of art. The many donors are individually recognized in the List of Acquisitions on pages 14-25.

The most important gift to the Gallery during the past year was undoubtedly *The Adoration of the Shepherds*, an oil on panel painting by Tommaso di Stefano, called Lunetti (Florentine, c.1490/6-1564), gift of Joey and Toby Tanenbaum. This fine devotional work adds significantly to the Gallery's holdings of Italian Renaissance art. Lunetti's paintings are extremely rare, but their charm and quality of execution reflect the consistently high standards achieved during the period. *The Adoration of the Shepherds* was one of the numerous works of art captured from Joseph Napoleon by the Duke of Wellington after the Battle of Vitoria in 1813, and remained in the possession of the Duke's descendants until it entered the



collection of Joey and Toby Tanenbaum.

Three works by the Russian Constructivist sculptor Naum Gabo represent the most important addition to the Gallery's modern sculpture collection since Henry Moore's gift of original plasters, bronzes, prints and drawings in 1974. These acquisitions would not have been possible without the generous financial support of the Volunteer Committee, who wished to mark their fortieth anniversary with a major purchase. This purchase, *Linear Construction in Space No. 1* of 1942/1945-49, dates from Gabo's years in England, when he was living and working in close proximity with Barbara Hepworth, Ben Nicholson, and Henry Moore. Also purchased with assistance from the Volunteer Committee Fund was *Construction in Space, with Net* of 1951-52, made in Connecticut, where Gabo and his family lived from 1946 until his death in 1977. The glass and enamelled metal *Model for a Fountain* of 1923-24 was donated to the Gallery by the Gabo family also in honour of the Volunteer Committee's anniversary. With its heroic architectural implications, this rare early work is one of the supreme achievements of Gabo's early Constructivist art. These works, which represent three distinct phases of Gabo's development, constitute an extremely significant addition to our collection of 20th-century sculpture.

In the area of prints and drawings, the single most important purchase of the year was the outstanding black chalk and wash drawing *Wooded Landscape with Herdsman and Cattle* by Thomas Gainsborough (British, 1727-1788). Also purchased was a black chalk drawing by Adolph Menzel (German, 1815-1905), a pastel by Ker-Xavier Roussel (French, 1867-1944), a charcoal drawing by François Bonvin (French, 1817-1887), and three other English drawings, including a fine landscape watercolour by William Turner of Oxford (1789-1862). To the print collection were added fifteen etchings and engravings by purchase, including a brilliant set of impressions of *The Four Seasons* by Wenzel Hollar (Czech, 1607-1677).

During the past year corporate and private donations were of great importance. From the Trier-Fodor Foundation came 137 caricatures and humorous prints and drawings, including a wonderfully fresh watercolour by the French painter Edouard Vuillard (1868-1940) of the actor *Coquelin Cadet*, and an important pen and ink drawing *La luna ispiratrice dei poeti* by Pier Francesco Mola (Italian, 1612-1666). With funds provided by Inco Limited, the Gallery purchased a dramatic mezzotint *A Farrier's Shop* by William Pether (British, 1731-1795) after Joseph Wright of Derby, and thanks to Touche Ross, eleven prints, including the lithograph *A Cossack Horse* by James Ward (British, 1769-1859), were purchased. The Toronto Society of Architects provided funds to acquire a fine architectural drawing by Pietro Gonzaga (Italian, 1751-1831). Duke Roberto Ferretti gave a black chalk drawing *Portrait of a Woman* by Angelo Inganni (Italian, 1807-1880). Other gifts included an engraving by Jacob Matham (Flemish, 1571-1631) from Dr. and Mrs. Martin Kosoy. Several works were also added to the 20th-century German collection: a powerful woodcut *Tandelei* by Emil Nolde (1867-1956) was an anonymous gift; a Lovis Corinth (1858-1925), oil on paper, *Head of Woman*, was the gift of Dr. and Mrs. L. Simon; and a group of twenty-six drawings and prints by Robert Michel (1896-1983) and Ella Bergmann-Michel (1896-1971) came from the estate of Dr. Paul Seligman. From the estate of Mr. J.T. Johnson came three watercolours and thirty-six hand-coloured etchings by Thomas Rowlandson (British, 1756-1827), which were a

Thomas Gainsborough (British, 1727-1788), *Wooded Landscape with Herdsman and Cattle*, mid-1770s; black chalk and grey and grey-black washes on laid paper heightened with white, 28.0 x 36.6 cm (sheet). Purchase.

welcome addition to a growing Rowlandson collection. Mr. and Mrs. James Dickinson donated eight etchings and wood-engravings by 20th-century American and British artists. An album of ten etchings by John Hamilton Mortimer (British, 1741-1779) was given by the friends of the late Mrs. Esther Gelber, and a superb etching by James Abbott McNeill Whistler (American, 1834-1903), *Long House – Dyer's – Amsterdam*, was given by Mr. Arthur Gelber in memory of Mrs. Esther Gelber.

The generous gift by David Milman and Valerie Burton of a group of thirty 19th-century and seventy-six 20th-century photographic works, including the work of Francis Frith, Felix Bonfils, Johann Nöhring, E.S. Curtis, Berenice Abbott, and Harry Callahan, is a most important addition to our growing collection of photographic works of art.

Purchases and gifts also significantly added to the Gallery's holdings of Canadian historical art. The most important purchases in this area included George Reid's *The Other Side of the Question*, 1890; A.Y. Jackson's *April Day, Ste. Marthe, Gaspé*, 1953; and an impressive early casting of M.A. Suzor-Coté's bronze sculpture, *Le Vieux Pionnier*, 1911. Among many generous gifts were *The Survivor, McGregor Bay*, 1929, by Arthur Lismer, gift of Miss Norah McCullough; two David Milnes, an oil, *Grand Concourse, Bronx*, 1915, and a rare war-time watercolour, *Ripon, High Street*, 1919, bequests of Frances E. Barwick, late of Ottawa; Otto Jacobi's *Lake Memphremagog*, 1861, one of four 19th-century oils donated by Mr. Mort

Lesser; and Arthur Lismer's *Red Arbutus*, 1954, gift of Mr. Jennings D. Young. Kazuo Nakamura's *Inner Structure*, 1956, was one of four mid-20th-century works donated by Mr. Charles McFaddin and *Rocks, St. Briac, Brittany*, 1907, an early canvas by Clarence A. Gagnon, was a bequest of Miss Nancy D. Walker.

Most of the acquisitions of Canadian contemporary art have been sculpture; these include a large gift of seven Royden Rabinowitch *Manifold* sculptures from 1978-80, donated by William Bellman. Historically important early sculptures by Michael Snow, *First to Last*, 1967, and by Ian Carr-Harris, *Fred*, 1972, were purchased for the collection as well as more recent installations by Carr-Harris, *Untitled*, 1984-5; Liz Magor, *Four Boys and a Girl*, 1979; by Robin Collyer, four works; and Jamelie Hassan, *Primer for War*, 1984. Other purchases included Ron Martin's *Bright Red No. 3*, 1972 and *In Pursuit of the World #2*, 1976, and Betty Goodwin's *Moving Towards Fire*, 1983. Many generous gifts to the collection included Greg Curnoe's *Zeus 10-Speed*, 1972, given by Mr. and Mrs. Fredrik Eaton; Iain Baxter's *Bagged Landscape with Water*, 1966, donated by Harry and Anne Malcolmson; David Rabinowitch's *Construction of Vision (Ottonion Group)*, 1983, given by Mr. and Mrs. Aaron Milrad, in memory of Joseph Milrad; Royden Rabinowitch's *Barrel Construction (Double Curvature at Right Angle #1)*, 1964, given by Jeanne Parkin; an untitled work of 1973-74 by Alex Wyse, given by Chris Youngs and Cecily Moon; and Landon Mackenzie's *Lost River Series #10*, 1981, given by John Lucas. The Peggy Lownsbrough Fund was used to acquire works such as an untitled work of 1968 by John Meredith, and Renée Van Halm's *Awakening*, 1983. Four works by Robin Collyer and two works by Ian Carr-Harris was purchased with the proceeds of the Annual Giving Fund and the AGO Foundation. A Shirley Wiitasalo painting, *Beautiful Garden*, 1981, was given in memory of Alicia Forgie.

Gifts also constituted the major portion of acquisitions in the area of international contemporary art. The largest and most important group of works were given by Mr. and Mrs. Roger Davidson, Harris Davidson, and Matthew Davidson, in honour of Mrs. Harry Davidson. They included: a target painting *Nieuport*, 1960, by Kenneth Noland; a major sculpture *O Drawing*, 1957, by David Smith; and a painted sculpture *Cross Patch*, 1965, by Anthony Caro. An important painting by Helen Frankenthaler, *Natural Answer*, 1976, was received from Mr. and Mrs. Morris Emer, and three large-scale drawings by Mia Westerlund from Mr. and Mrs. E.L. Stringer. A portfolio of seven aquatints were the partial gift of the W.P. Scott Foundation. The Gallery also acquired three significant works by purchase: a five-panel painting, *Untitled (Basel)*, 1969, by Robert Ryman; a landscape, *Barn*, 1983, by Gerhard Richter; and a large installation work of steel shelving, wood, plaster, and burlap, 1982 and 1985, by Jannis Kounellis.

Exhibitions

During another active year, the Gallery presented an impressive array of exhibitions in fulfillment of its mandate to create a balanced program of historical, modern, and contemporary art, both Canadian and international, in the various media. The following are some highlights.

The exhibition program was especially rich in the area of historical Canadian art. *Canadian Jungle: The Later Work of Arthur Lismer* and *Atma Buddhi Manas: The Later Work of Lawren S. Harris*, organized by Dennis Reid, Curator of Canadian Historical Art, looked at the painting of the more prominent members of the Group of Seven during the second half of their careers to show that it was as imaginative and important to the development of artistic attitudes in Canada as those artists' more famous work. The exhibitions *The 1940s: A Decade of Painting in Ontario*, with such artists as A.Y. Jackson, Charles Comfort, Paraskeva Clark, Walter Yarwood, and Bertram Brooker, and *Jack Bush: Early Work*, including landscapes from the early 1930s to the abstractions of the late 1950s, were organized by Christine Boyanoski, Assistant Curator of Canadian Historical Art. These exhibitions included extensive catalogues and were circulated both nationally and provincially.

The major exhibitions in contemporary Canadian art included *The 1984 Miss General Idea Pavillion*, composed of a series of installations representing the culmination of the sixteen-year activity of the Toronto-based artistic trio General Idea. The exhibition had opened in Europe at the Kunsthalle, Basel, and the Stedelijk Van Abbemuseum, Eindhoven, the Netherlands. *Christopher Pratt*, an ambitious retrospective organized by the Vancouver Art Gallery with curator, Joyce Zemans, constituted the first major survey of this senior Newfoundland artist. The first of the *Perspective* series, dedicated to young Canadian artists who have not yet had major museum exposure, featured Carol Wainio, a painter from Montreal, and Robert Wiens, a sculptor from Toronto, and was organized by David Burnett. Marking the debut of the AGO's new Curator of Contemporary Canadian Art Philip Monk, *Object and Reference* explored new acquisitions and other major works of sculpture from the contemporary Canadian collection.

There were several exhibitions of exceptional note related to both the Old Masters and modern art. *Honoré Daumier 1808-1879: From The Armand Hammer Collection* included over 200 lithographs, drawings, watercolours, bronzes, and oil paintings by the French 19th-century political and social satirist, drawn from the collection of Dr. Hammer. *Naum Gabo: Sixty Years of Constructivism*, organized by the Dallas Museum of Art, was the first complete retrospective of the work of the pioneering Russian-American constructivist sculptor who exerted a powerful influence on 20th-century art. *Italian Drawings from the Collection of Duke Roberto Ferretti* was organized by the Gallery in partnership with The Pierpont Morgan Library, New York. It was organized by David McTavish and included approximately 100 drawings of the 16th and 17th centuries by such Italian masters as the Tiepolos, Cambiaso, Algardi, Cortona, Reni, Guercino, and Salvator Rosa from the important private collection of Duke Roberto Ferretti. *The Prints of Edouard Manet*, organized by the International Exhibitions Foundation, Washington, DC was a major retrospective of Manet's prints.

Pictured at the opening of *The 1984 Miss General Idea Pavillion* are, from left to right: Jorge Zontal; Philip Monk, AGO Curator of Contemporary Canadian Art; AA Bronson; Felix Partz; AGO President Fredrik Eaton.

Presentations in international contemporary art included *Milton Avery: Paintings of Canada*, organized by Karen Wilkin for the Agnes Etherington Art Centre, Kingston, which revealed the importance to the development of Avery's work of a visit early in his career to the Gaspé, in addition to surveying later work related to visits to Cobourg, Ontario, and the Canadian Rockies. *Frankenthaler: Works on Paper 1949-1984*, also organized by Karen Wilkin, presented seldom seen paper works spanning the artist's career. *Eric Fischl: Paintings*, organized by Bruce Ferguson for the Mendel Art Gallery, Saskatoon, was an internationally touring exhibition exploring the highly charged suburban images of this prominent American painter whose career has deep roots in Canada. The year also featured the installation of large, newly acquired works by Dennis Oppenheim and Jannis Kounellis, as well as a special installation by Michelangelo Pistoletto, sponsored by the Istituto Italiano di Cultura, Toronto.

As well as hosting *Private Realms of Light*, organized by the Public Archives of Canada, featuring Canadian photographers from 1839 to 1940, the Gallery originated two significant photographic exhibitions: *Gutmann*, organized by Maia-Mari Sutnik, surveyed five decades of the work of the American documentarian, John Gutmann, born in Germany in 1905; *William Notman: the Stamp of a Studio*, organized by Stanley Triggs and coordinated by Karen Finlay, Assistant Curator, Exhibitions, and drawing largely from the photography collection of the McCord Museum, Montreal, sought to throw new light on William Notman himself, as well as to study and attribute the work of his staff photographers.

Exhibitions in the Trier Gallery of satirical and illustrative art included a show of drawings and prints by the American humorist Edward Koren, while *Chin Chiang and the Dragon's Dance*, with watercolours, a Chinese lion, and special displays, demonstrated the different stages of production of a popular children's book by Ian Wallace. Several exhibitions of Inuit art were organized by Adjunct Curator, Jean Blodgett which included an exhibition of selections from the collection of Sam and Esther Sarick; *Augustin Anaittuq: Ivories from Pelly Bay*, a group of thirty-two miniature sculptures by Anaittuq, dramatically portraying the realities of Arctic life; and several ongoing installations of selections from the Klamer Family Collection of Inuit art. The program was further enriched by a variety of in-house exhibitions drawing from the Gallery's Permanent Collection.

Extension Services

During the year more than 227,665 viewers attended a total of 107 provincial, national, and international exhibition/events in 48 separate centres. Ontario alone had ninety exhibition bookings, forty-eight "Artists with their Work" programs, and four Speakers Service events in forty centres. Seven national centres had seven exhibition bookings, while one international centre had one booking. Northern Ontario booked fifty per cent of the Speakers Service events, twenty-three per cent of "Artists with their Work" programs, and twenty-one per cent of Ontario's travelling exhibitions.

The exhibitions *Norman Cohn: Portraits* and *Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art* both completed their national tours during the fiscal year. Three exhibitions, *The 1940s: A Decade of Painting in Ontario, Contemporary International Prints: Gift of Mr. and Mrs. Neville Burston*, and *Pictures for the Parlour: The English Reproductive Print from 1775 to 1900*, all drawn principally from the Permanent Collection of the AGO, completed their provincial tours. Two important exhibitions of Canadian historical art were launched on their national circuits: *Atma Buddhi Manas: The Later Work of Lawren S. Harris* and *Canadian Jungle: The Later Work of Arthur Lismer*.

The CONTACT program, designed to meet the need for small exhibitions to be hosted by those communities with limited access (and unable to house major exhibitions), was restructured this year. Extension Services realigned the CONTACT program to better serve this segment of our

Janis Hoogstraten discussing her work with school children during an "Artists with their Work" program at the Laurentian University Museum and Arts Centre in Sudbury. Photo by Rita Stantzinger.

provincial clients by drawing upon the AGO's Collection and providing exhibitions from various curatorial disciplines. Three new exhibitions circulated in the province: *Edouard Boubat: A Portfolio of Photographs*, *Fashion Covers: 1910-1925* (both from the AGO Collection), and *Ron Shuebrook: Recent Reliefs and Drawings*. These CONTACT exhibitions resulted in a total of nine bookings in Ontario centres.

As one of the provincial agencies of the Ontario Ministry of Citizenship and Culture, the AGO provides programming each year for Festival Ontario, which sponsors a series of community festivals throughout the province. In the past year, an "Artists with their Work" program was held in conjunction with the North Bay Festival of the Arts. Shelagh Keeley executed an on-site wall drawing for the White Water Gallery in North Bay. The exhibition *A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario* was produced for the Grey-Bruce Arts Council Artsfest '85 in May and the Peterborough Summer Festival. *Contemporary International Prints: Selections from the Gift of Mr. and Mrs. Neville Burston* was on view at the Art Gallery of Algoma in Sault Ste. Marie for the Algoma Fall Festival.

The "Artists with their Work" program continued to encourage valuable interaction between Ontario artists and galleries throughout the province. The program enables an artist to conduct workshops that complement an exhibition of works, or a screening of films or videos. Through this program contemporary artists have not only received greater exposure provincially, but have also experienced varying attitudes to their work in cities far removed from major art-producing centres. Exhibiting galleries have gained greater accessibility to current artistic trends and have been able to expand their exhibition program due to the AGO's organizational and financial participation.

In 1985/86 thirty-three artists from a roster of eighty participated in forty-eight "Artists with their Work" programs. These exhibitions, screenings, workshops, and lectures were held in twenty-four art galleries and centres in twenty Ontario communities. Eighteen of the bookings were for film and video.

Other Curatorial Activities

The fiscal year 1985-86 saw a significant North American demand for loans placed upon the Permanent Collection. Prominent works of art from the Collection were requested and approved for inclusion in major exhibitions, the majority of which travelled to important art institutions. *Icebergs, Greenland* by Rockwell Kent was lent to the Santa Barbara Museum of Art for their circulating exhibition *An Enkindled Eye: The Paintings of Rockwell Kent*; *Untitled* by Jannis Kounellis and *La Germania* by Luciano Fabro were lent to PSI, New York, for the exhibition *Arte Povera: The Italian Knot*. It is noteworthy to remark that the AGO's contribution to this latter important exhibition represented the only North American participation, the balance of the exhibition derived from European sources. *The Vital Gesture: Franz Kline in Retrospect*, a travelling exhibition organized by the Cincinnati Art Museum will include the AGO's canvas by the artist entitled *Cupola*; works by Tom Thomson, A.Y. Jackson, and J.W. Morrice were lent to the travelling exhibition *The Advent of Modernism: Post-Impressionism in North American Art 1900-1918*, organized by the High Museum of Art, Atlanta Georgia; the Lawren Harris canvas *Above Lake Superior* was included in the exhibition *Winter*, organized by the Hood Museum of Art, Hanover, New Hampshire; 5 bronzes by Moore were lent to the Albert and Vera List Visual Arts Centre, Massachusetts Institute of Technology,

Pictured at the opening of *Perspective '85* are, from left to right: George Gilmour, benefactor of the *Perspective* series; artist Robert Wiens; Dr. David Burnett, guest curator of *Perspective '85*; artist Carol Wainio; AGO President, Fredrik Eaton.

Cambridge, for their Henry Moore exhibition; *Floor Piece* by William Wegman was supplied to the Phoenix Art Museum, Arizona for their exhibition *Altered Egos. Le Concert* by Pierre Auguste Renoir continued through this fiscal period as a prominent part of the major Renoir circulating exhibition seen in London, Paris, and Boston. *La Soupe* by Pablo Picasso was included in the prestigious exhibition *Homage to Barcelona*, organized by the Arts Council of Great Britain.

Activity on native soil was similarly brisk. *March Night* can be viewed in the Vancouver Art Gallery's circulating exhibition *Christopher Pratt: A Retrospective*; *The Market Place, Concarneau* will be seen in the Montreal Museum of Fine Arts' major circulating exhibition, *James Wilson Morrice 1865-1924*; 4 works by B.C. Binning were lent to the Art Gallery of Greater Victoria, BC for their travelling retrospective exhibition of the artist; 3 works by Romney were lent to the Kitchener/Waterloo Art Gallery for their *George Romney in Canada* circulating exhibition; works by F.H. Brigden, Franz Johnston, and F.H. Varley were forwarded to The Whyte Museum of the Canadian Rockies Gallery for their travelling exhibition, *A Wilderness for All*; *Portrait Study* by Prudence Heward was lent to the Agnes Etherington Art Centre, Kingston, for their circulating exhibition on the artist and 5 works by William Cresswell were supplied to the London Regional Art Gallery for their Cresswell travelling exhibition. Works of art by Harold Klunder, David Thauberger, John Massey, Noel Harding, Ron Martin, Paterson Ewen, Jamilie Hassan, and Carol Wainio found representation in exhibitions presented in Montreal, Guelph, Peterborough, Ottawa, and London, England. Nine drawings by Lismer were lent to The McMichael Canadian Collection for the exhibition *A New Angle on Canadian Art: The Cartoons of Arthur Lismer*; 7 prints by Pablo Picasso were furnished for the Mendel Art Gallery's exhibition of graphics by the artist.

For the E.P. Taylor Reference Library, the past year was marked by the single most important gift in its history – the bequest of 2,200 fine books on art and architecture from the estate of Professor Gilbert Bagnani. A highlight of this remarkable donation is its concentration of guidebooks (with imprints from the 1880s to the 1940s), which will double the Library's already extensive holdings. Assisted by a Wintario grant from the Ministry of Citizenship and Culture, the Library purchased an IBM PC XT to streamline various administrative functions, enhance reader service, and facilitate access to the collections. The introduction of online cataloguing planned for 1986/87 will be essential for processing acquisitions that have soared this year by 120% to 9,300 items. Both collection usage and reference transactions have continued to increase. The Library is again indebted to its many friends, whose names appear in the Annual Giving Fund section in this Report, for their ongoing support with books and acquisitions funds. Several outstanding gifts of monographs, however, do deserve special mention: the limited edition of Jean Blodgett's *Kenojuak*, published in 1981 by Mintmark Press, was presented by the author; both Boccioni's *Pittura, scultura Futuriste (dinamismo plastico)*, published in 1914, and *Il carnevale di Roma*, published in Rome by Francesco Bourlie in 1820 (with twenty engraved plates by Bartolomeo Pinelli), were presented by the estate of Prof. G. Bagnani; W.A. Churchill's *Watermarks in Paper… in the XVII and XVIII centuries and their interconnection*, published in Amsterdam by Menno Hertzberger in 1935, was presented by Christopher E. Horne; and five volumes of Maurice Lafaille's *Raoul Dufy; catalogue raisonné de l'oeuvre peint* was generously presented by Samuel Josefowitz.

Photographic Services continued to provide photography of works of art for an active publications schedule and for acquisition and archive records. Requests were processed for both in-house programs and outside users. Exhibition catalogue photography was undertaken or commissioned in out-of-town locations. A total of 1,132 works of art were photographed and over 7,580 photoprints were issued. The department also documented various Gallery events and exhibition installations. Over 360 mail orders were serviced, providing photographic material for books, brochures, posters, cards, film, video, and individual research, along with agreements covering copyright and royalty matters.

Special slide sets were made from the following exhibitions: *Canadian Jungle: The Later Work of Arthur Lismer*, *Atma Buddhi Manas: The Later Work of Lawren S. Harris*, and documentation took place of *Naum Gabo: Sixty Years of Constructivism*, Dennis Oppenheim's installation *Launching Structure #2. An Armature for Projection*, 1981-82, and Michelangelo Pistoletto's *Orchestra of Rags*, 1968. The department prepared over 1,505 slides for various programs and slides of the Permanent Collection.

While the Conservation Studios were still under construction and renovation during the past year, the staff concentrated on preventive and maintenance measures, which included over 700 examinations for loan or exhibition purposes. Staff also carried out condition reports and executed as many treatments as were possible without full studio facilities. With the official opening of the new Paper Conservation Studio and the renovated Paintings and Sculpture Studio in June, full conservation activities were resumed. Over the year paper conservation treatments involved 36 major and over 22 minor treatments, along with fabrication of over 460 new matts. In the areas of historical and contemporary art there were over 140 treatments of which 15 were major undertakings.

Inter-departmental activities and public relations were emphasized through seminars, studio demonstrations, public lectures, and media

Elementary School group interpreting sculpture.

interviews. The Conservation Studios are a popular stop on Gallery tours by various groups, including students from area colleges and universities. An active telephone consultation program has been broadened to include advice on the choice of private conservation services and the types of treatments in standard use. An average of fifteen to twenty calls are responded to per week. A referral list of practicing private conservators is in preparation.

Sandra Lawrence joined the department in January as Chief Conservator and Conservator of Historical Art. The department has further provided nine-month internships for two students from the Art Conservation Techniques Program, Sir Sanford Fleming College. In the coming year the arrival of two assistant conservators will complete present staffing requirements.

Education Programs

The Education Services Division had an eventful year. Among the many highlights the outstanding event was the successful educational exhibition, *Eye Spy: The Search for Quality in Art*. This highly regarded production of the Adult Programs Department, mounted in Gallery E during the early Fall, was generously funded by ASCOLECTRIC limited. A number of new interpretive and support devices were created, thereby giving the visitor more enjoyment and understanding of the process of connoisseurship. A computer loaned by Apple Canada gave another dimension to the game of search and research. Accompanying the exhibition, a separate booklet, entitled *Eye Spy: A Do-It-Yourself Guide to Quality in Art*, was published and was available in the AGO Book

Gallery Jewellery Shop display.

Shop. Many valuable lessons were learned through extensive evaluation and study of many comments by the visiting public.

Another significant event in the fiscal year 1985/86 was the commencement of a regular video program about AGO exhibitions, events, and services. This half-hour program, called *Spectrum*, is scheduled bi-monthly and is broadcast by Rogers Cable and the cable network in Toronto and most of the province. Videotaped interviews with curators, artists, staff members, and the public, and looks at the content of exhibitions make a lively introduction to and promotion of the Gallery. The Media Productions Department has been assisted by the donation of free broadcast time by Rogers Cable, lab time by Bell Canada, and a grant from Wintario in producing these well-received programs.

The Elementary Level Department maintained their numbers of School Visits in spite of fiscal restraints. The *Hands On* program was supported substantially by a grant from George Weston Limited, and three new installations attracted many family participants throughout the year. Secondary Level, also hampered by staff cuts, not only had increased School Visit numbers but also staged two educational exhibitions during the fiscal year. The intellectually challenging *Sculpture: Questions of Definition* dealt with difficult pieces of contemporary Canadian "process sculpture" from the Gallery Collection. Both high school students and the general public were assisted in their understanding of what today's sculptors are producing. This spring the exhibition *History: What's It Got To Do With Art?* is bringing a large increase in attendance by history classes from the secondary schools as well as art classes and other disciplines.

For the March Break, all Education departments were involved in creating and staging programs for family groups visiting the Gallery. The *History* exhibition was the subject of an extremely popular quiz game, with prizes drawn from among successful players. Expansion of the programs *Hands On* and *Studio Drop-In* saw hundreds of young and old learning and playing. Among the Activity Centre's Gallery School events were a

special exhibition of animation material, screenings of students' work, and an opportunity to interact with an artist at work. The program also included special events of an inter-arts nature. Senior students from the Royal Conservatory of Music performed at noon-hour concerts, and student dancers from the National Ballet School performed excerpts from several well-known ballets. Thousands of adults and children enjoyed these performances in addition to puppet shows and popular films.

The Audio-Visual Centre responded to a steadily increasing demand from the outside community for loans of audio-visual materials. The Centre also screened seven film programs, which was highlighted by *Blacklisting*, a survey of the infamous Hollywood witch hunts. The presence of famous screenwriter Ring Lardner Jr. for a panel discussion on the subject attracted a great deal of media attention and a large audience.

The Activity Centre achieved record numbers for its famous Studio Visit program for school classes. The Gallery School carried on a full range of courses for all ages with scholarships from Shell Canada Ltd. and a grant from The Eaton Foundation to assist with Advanced Studies courses. Special events included the annual exhibition of student work, a special show of prints and drawings at the Free Times Café, and a demonstration of printmaking techniques at Black Creek Pioneer Village's 25th Anniversary Celebration.

A good deal of planning and preparation was done in the latter part of the fiscal year for the *Vatican Splendour* exhibition scheduled for the Fall of 1986. For a more complete listing of Education Services programs, events and statistics, please turn to pages 29-33.

Volunteer Programs

Nineteen eighty-six marks the fortieth anniversary of volunteer activities in support of the Art Gallery of Ontario. The purpose of the original group of 25 volunteers has not altered as the more than 500 Volunteer Committee members and 200 Gallery volunteers of today hold as their mandate "to promote public interest in the Art Gallery of Ontario." Through special events and ongoing projects, the Committee continues to fulfill its mandate. The Committee spent much of the past fiscal year planning and preparing for Artweek, May 10-18, 1986, which was organized in celebration of the Committee's involvement with the arts community over the past forty years. Designed to familiarize the widest possible public with the quantity, quality, and variety of art in the metropolitan Toronto area, the AGO and over one hundred other public, parallel, and private galleries took part in a week of special programs and activities.

The dedication of volunteers involved in running ongoing retail projects – Art Rental and Sales Gallery, the Reproduction, Jewellery, and Impulse shops – has resulted in record-breaking sales this year of over one million dollars. The overwhelming success of these projects will result in a retail expansion into the Gallery's east lobby to be completed in September 1986.

Lively educational programs, tours, receptions and dinners as well as two luncheon/lecture series have brought The Grange house to life for visitors. The historic house is operated by volunteers who also carry on the day-by-day housekeeping.

Travel-AGO volunteers have continued to provide enjoyable and educational art tours for Gallery Members to such destinations as Florence, Venice, and Rome, New Mexico, and Washington, DC. The Gallery Hopping program consisted of three overnight trips to Montreal, several viewings of corporate collections, and two trips to Buffalo.

Docents, along with their regular daily and

Chinese New Year Celebration at the Gallery.

evening tours of the Collection, have also participated in tours for AGO members' programs, exhibition openings, and new Members' parties. They have been asked to participate in the organization and program of the International Docent Symposium to take place in Toledo, Ohio in 1987.

Membership volunteers have recruited and processed 2,950 new Gallery Members and renewal memberships. It is significant that 47% of new Members to the Gallery during the year have joined at the Membership Desk in the front lobby. This past year a special group of volunteers assisted the Membership Department each month by telephoning those people whose memberships had lapsed which resulted in a much higher renewal rate.

The Junior Committee's fabulous Black and White Ball and Raffle was not only exciting but also contributed to the Purchase Fund. This small energetic committee participates in elementary school tours, behind-the-scenes tours for new Gallery Members, the Celebration weekend, and the children's area of The Impulse Shop.

During the past year the Volunteer Committee, in addition to assisting with the acquisition of the Gabo works, funded the purchase of a limited edition reprint of *The Rubens-Bulletin*, a late nineteenth-century source for the Library. Through their commitment to the Gallery and funds raised from ongoing projects, the Volunteer Committee is pleased to have sponsored the Artweek project, to have made possible the retail expansion program, and to have made contributions to the Permanent Collection.

Many societal pressures emerging in the second half of this century have presented the public art gallery with a complex set of responsibilities. Demands for widely ranging programs and services from our many different audiences have, particularly in the last decade, produced a highly

"Discover Your Gallery" game during March Break.

complex institution. For example the number of specialized departments with one or two people having unique technical skills and/or particular knowledge has more than quadrupled since the 1970s. This process of specialization with its inevitable challenges to traditional thinking obviously reflects what has been going on in society at large. Unfortunately for not-for-profit enterprises the growth and development in answer to society's needs has not been answered by a solution to the problem of funding. Consequently the Art Gallery of Ontario, like many of the arts organizations all over the western world, has been increasingly preoccupied by concerns traditionally felt to be antithetical to their purposes. Marketing is of course the word which describes an orientation as well as a cluster of activities that art museums in the 1980s must embrace.

The Art Gallery of Ontario has been particularly sensitive to the problem of the role of the public arts institution in a democratic pluralistic society. We cannot be simply a repository or even just a show place for works of art. We feel a responsibility to communicate the meanings and values inherent in the works of art in our Collection to the community. We attempt to share our appreciation, our enjoyment and understanding of the visual arts with not only our visitors but with all the communities we serve – in metropolitan Toronto, the province of Ontario, and beyond. This we do primarily through special didactic exhibitions, lectures, tours, and classes but also through a series of special events. Typical of these events this year were: A Celebration in early December, Chinese New Year celebrations in February, and a special program for March Break.

The past year marked the launching of the new Perspective series which effectively highlights both the exhibition and the collection of contemporary Canadian art at the Art Gallery of Ontario. Encompassing an annual exhibition, an annual acquisition, and an annual award, this ten-year program will feature the work of young Canadian artists. The Perspective program was made possible by a generous grant from George W. Gilmour (a Past President of the Gallery), who wished to demonstrate his ongoing support of

contemporary Canadian art.

The support received from the federal, provincial, and municipal governments remains, of course, vital to the operation of this institution. Particular credit must go to the Ontario Ministry of Citizenship and Culture for their generous financial support, coupled with sensitive and intelligent consultation. In 1985/86 alone, the Ministry provided funds for much needed plant projects such as energy conservation and upgrading security computer systems. Special program assistance was received for this year's expanded March Break program and the upcoming *Vatican Splendour* exhibition. The most recent and most outstanding support has been the establishment of a $1.5 million fund by the Ministry of Citizenship and Culture to assist with special exhibitions over the next ten years. We are indeed grateful for this display of confidence and will ensure that this fund is prudently managed.

In a multitude of ways the Art Gallery of Ontario staff and volunteers interact and work with individuals and organizations representing all sorts of special interest groups, on a local, provincial, and national level. We thank them all for their friendly and supportive cooperation and look forward to developing this relationship in the future.

I would like to express my appreciation of the AGO staff, who continue to work with dedicated enthusiasm in an increasingly challenging climate. A special note of recognition goes to Eduard Zukowski who retired this year after thirty-one and a half years of service to the Gallery as Conservator. Two other longstanding staff members also left: Marie Fleming, Associate Curator of International Contemporary Art, and Jane Cowan, Head of Administrative Services. Our best wishes go with them in their new activities.

The Gallery would not be able to operate without the strength and support that it continues to receive from our Volunteers, Committee members, and Trustees. The time and expertise that they so willingly give to this institution is deeply appreciated. And I must give my heartfelt thanks to our President, Fred Eaton, whose term will draw to an end this June. Fred's strength and commitment to the Gallery made for an ideal working relationship, and I am very grateful for his guidance and support these past two years.

William J. Withrow,
Director

List of Acquisitions

Gifts of Works of Art

Description	*Donor*
Canadian Historical	
Walter Seymour Allward (1876-1955), *The Scribe*, 1913; pen, ink, wash and graphite on laid paper, 25.8 x 20.0 cm (sheet).	Mr. Skip Gillham
Aba Bayefsky (b.1923), *Drummer*, 1951; etching on paper, 20.4 x 11.8 cm (imp.). *Italian Boy*, 1948; pastel on paper, 50.2 x 36.5 cm (sheet).	Mr. Charles McFaddin
Joseph Archibald Browne (1864-1948), *The Golden Sail, Balmy Beach in Toronto*, 1909; oil on panel, 25.6 x 17.9 cm.	Mr. Skip Gillham
Robert S. Duncanson (American, 1821-1872), *River with Rapids*, c.1864; oil on canvas, 73.7 x 61.3 cm.	Mr. Mort Lesser, in memory of Jean Evelyn Lesser
Clarence Alphonse Gagnon (1881-1942), *Rocks, St. Briac, Brittany*, 1907; oil on canvas, 38.3 x 51.0 cm.	Bequest of Miss Nancy D. Walker, in loving memory of her aunt and uncle, Mr. and Mrs. J.S.H. Guest
Frederick Stanley Haines (1879-1960), *Untitled* (trees in landscape), etching on wove paper, 8.7 x 9.8 cm (imp.).	Mr. Skip Gillham
Melvin Ormond Hammond (1876-1934), 105 photographic prints	Mr. Skip Gillham
Alexander Young Jackson (1882-1974), *Camp Beach Looking East*, 1965; oil on panel, 26.7 x 34.4 cm. *Mount Loki up Turner Glacier*, 1965; oil on panel, 26.7 x 34.3 cm.	Mrs. Geneva Jackson Baird
Otto Reinhold Jacobi (1812-1901), *Falls in Quebec*, 1861; watercolour on wove paper, 16.0 x 12.0 cm.	Emerich Kaspar
Lake Memphremagog, 1861; oil on canvas, 71.7 x 88.2 cm.	Mr. Mort Lesser, in memory of Jean Evelyn Lesser
Farquhar McGillivray Knowles (1860-1932), *Untitled*, c.1915; oil on canvas, 19.0 x 27.3 cm (mount).	Mr. Skip Gillham
Arthur Lismer (1885-1969), *At Sea*, 1936 (recto); *Sketch of 2 figures and foliage* (verso), charcoal on wove paper (recto), felt pen ink on wove paper (verso), 22.4 x 30.4 cm (sheet).	Mrs. Marjorie Lismer Bridges
Caricature of Polya, Harris and Varley, 1925; graphite, conté on paper, 19.1 x 25.4 cm (sheet).	Mrs. Ruth M. Tovell

David Brown Milne (Canadian, 1882-1953), *Grand Concourse, Bronx*, 1915; oil on canvas, 51.0 x 61.0 cm. Gift of Frances E. Barwick Estate.

Description	*Donor*
Caricature of Polya, Harris, Varley, Jackson, MacDonald, Vincent Massey, 1925; graphite, conté on paper, 19.1 x 25.4 cm (sheet).	
Red Arbutus, 1954; oil on canvas, 74.3 x 48.9 cm.	Jennings D. Young
Study for *"Incoming Tide, Cape Breton Island,"* c.1940; ink, charcoal on wove paper, 20.4 x 33.0 cm (sheet).	Mrs. Marjorie Lismer Bridges
Study for *"The Boat Deck,"* 1932; charcoal on wove bond paper, 23.6 x 18.3 cm (sheet).	
The Survivor, McGregor Bay, 1929; oil on board, 32.9 x 40.8 cm.	Miss Norah McCullough
William Maltman (1901-1971), *Outside a Fort on the Prairies*, 1927; watercolour on wove paper, 35.6 x 28.1 cm (sheet).	Mr. Emerich Kaspar
Scene on the Rockies, 1934; watercolour on wove paper, 27.0 x 32.3 cm (sheet).	
John Wilson McLaren (b.1896), (Text by Merrill Denison) *Our Great Ones*, 1932; portfolio of 12 linocuts on paper, 23.7 x 20.0 cm (approx., each linocut, image).	Dr. David Varadi
David Brown Milne (1882-1953), *Grand Concourse, Bronx*, 1915; oil on canvas, 51.0 x 61.0 cm.	Frances E. Barwick Estate
Ripon, High Street, 1919; watercolour on paper, 50.7 x 35.4 cm (sheet).	

Description	*Donor*
Kazuo Nakamura (b.1926), *Inner Structure*, 1956; oil on masonite, 60.8 x 78.8 cm.	Mr. Charles McFaddin
Jack Nichols (b.1921), *Boxer*, 1953; graphite on paper, 52.5 x 40.0 cm (sight).	Mr. Charles McFaddin
Henry Perré (1828-1890), *Laurentian Landscape*, 1873; oil on canvas, 50.7 x 76.2 cm.	Mr. Mort Lesser, in memory of Jean Evelyn Lesser
Owen Poe Staples (1866-1949), *Bliss Carmen*, c.1915; aquatint on wove paper, 24.6 x 20.1 cm (imp.).	Mr. Skip Gillham
Memorial Tower from the N.W. University of Toronto; etching on wove paper, 24.7 x 19.8 cm (imp.).	
Harold Barling Town (b.1924), *Storm Light on Enclosure*, 1956; monotype on wove paper, 61.0 x 48.5 cm (sheet).	Mrs. K.M. Graham
Vigilante, 1953; monotype (black ink) on wove paper, 44.4 x 57.3 cm (sheet).	
Stanley Francis Turner (1883-1953), *Untitled* (street scene); etching on wove paper, 26.4 x 14.3 cm (imp.).	Mr. Skip Gillham
Paul Giovanni Wickson (1860-1922), *The White Duck*, 1879; oil on canvas, 50.9 x 76.5 cm.	Mr. Mort Lesser, in memory of Jean Evelyn Lesser

Canadian Contemporary

Description	*Donor*
Iain Baxter (b.1936), *Bagged Landscape with Water*, 1966; inflated vinyl, water with food colouring, 198.1 x 137.2 cm.	Mr. H.A. Malcolmson
Ronald Langley Bloore (b.1925), *Untitled*, 1970; oil on masonite, 167.5 x 244.0 cm.	Mr. Mort Lesser, in memory of Jean Evelyn Lesser
Brian Boigon (b.1955), *Project for an Opera of the Twentieth-Century G.S.*, 1985; enamel spray, coloured ink stamps, collage, graphite and coloured chalks, 35.5 x 26.9 cm (sheet).	John Bentley Mays
Greg Curnoe (b.1936), *Zeus 10-Speed*, 1972; acrylic on plywood, and wood, H.105.7 cm; W.44.2 cm; D.2.0 cm; Bracket: 40.0 cm long.	Mr. and Mrs. Fredrik Eaton
Paul Fournier (b.1939), *Interior #3*, 1966; watercolour and oil on wove paper, 41.8 x 36.0 cm (sight).	Mr. Charles McFaddin
Lise Gervais (b.1933), *Cynétique contre-op No. 1*, 1964; oil on canvas, 122.0 x 183.5 cm.	Bruno M. and Ruby Cormier
Rita Letendre (b.1928), *La Tourmente*, 1962; oil on canvas, 81.2 x 99.7 cm.	Bruno M. and Ruby Cormier
Landon Mackenzie (b.1954), *Lost River Series #10*, 1981; acrylic on canvas, 229.0 x 198.5 cm.	John Lucas
John Meredith (b.1933), *Study for Mural in The National Arts Centre, Ottawa*, 1969; coloured ink, wash, chalks on wove paper, 34.2 x 41.0 cm (sight).	Mr. Charles McFaddin
David Rabinowitch (b.1943), *Construction of Vision (Ottonion Group)*, 1983; wax and charcoal on sized paper, 334.0 x 165.5 cm.	Mr. and Mrs. Aaron Milrad, in memory of Joseph Milrad
Royden Rabinowitch (b.1943), *Barrel Construction (Double Curvature at Right Angle #1)*, 1964; wood, 88.2 x 53.2 (installation dimension).	Jeanne Parkin
7 Left Limits Added to a Developed 5 Manifold, 1979; sandblasted steel, 248.0 x 60.0 x 4.0 cm.	William Bellman
9 Central Limits Added to a Developed 5 Manifold, 1979; sandblasted steel, 291.0 x 68.5 x 5.7 cm.	
9 Central Limits Added to a Developed 5 Manifold, 1979; sandblasted steel, 216.5 x 122.0 x 5.0 cm.	
10 Central Limits Added to a Developed 6 Manifold, 1978; sandblasted steel, 216.0 x 104.0 x 7.0 cm.	
10 Central Limits Added to a Developed 6 Manifold, 1979; sandblasted steel, 146.0 x 120.0 x 5.3 cm.	
13 Left Limits Added to a Developed 5 Manifold, 1978; sandblasted steel, 241.5 x 76.5 x 5.0 cm.	
13 Right Limits Added to a Developed 6 Manifold, 1980; sandblasted steel, 232.0 x 123.0 x 6.0 cm.	
Patrick Thibert (b.1943), *Shift*, 1979; painted steel, installation dimensions: H. 135.0 x L. 304.0 x W. 197.0 cm.	Christopher E. Horne
Joyce Wieland (b.1931), *The First Bombing in English Canada*, 1972; pen and ink on 8 sheets of coil bound wove sketchbook paper, 21.4 x 14.0 cm (each sheet).	Mr. Charles McFaddin

Description	*Donor*
Alexander Wyse (b.1938), (assisted by Ken Guild)	Christopher Youngs and Cecily Moon
Untitled, 1973-74; wood and metal, installation dimensions: 58.2 x 355.6 x 53.3 cm.	
Walter Yarwood (b.1917),	Mrs. Dorothy Furnival
Yellow Totem, c.1957-59; oil on canvas, 122.3 x 154.0 cm.	
Old Masters	
Massimiliano Soldani-Benzi (Italian, 1656-1740),	Margaret and Ian Ross
Bacchus (after Michelangelo); bronze, H. 31.0 cm.	
Marsyas; bronze, H. 30.5 cm.	
Minerva; bronze, H. 31.5 cm.	
Venus de Medici; bronze, H. 31.4 cm.	
Tommaso di Stefano (called Lunetti) (Italian, b. Florence c.1490/6-1564)	Joey and Toby Tanenbaum
The Adoration of the Shepherds; oil on panel, 75.6 x 49.5 cm.	
Nathaniel Tucker (British, fl. 1725-1743),	Sir Francis Johns
Portrait of a Lady, 1738; oil on canvas, 170.0 x 124.3 cm.	
International Contemporary	
Anthony Caro (British, b.1924),	Mr. and Mrs. Roger Davidson, Harris Davidson, Matthew Davidson, in honour of Mrs. Harry Davidson
Cross Patch, 1965; painted steel, 20.0 x 171.5 x 143.5 cm.	
Gene Davis (American, b.1920),	Ernest Sirluck
Series 1; 5 silkscreen prints on fabric mounted on board.	
Helen Frankenthaler (American, b.1928),	Mr. and Mrs. Morris Emer
Natural Answer, 1976; acrylic on canvas, 243.8 x 335.3 cm.	
A.G. Fronzoni (Italian, b.1923),	The Artist
Angelo Guiseppe Bertolio zen arte contemporanea Milano; acetate with screenprinting, 68.0 x 48.0 cm.	
Fontana Galleria la Polena Genova 1-28 Ottobre 1966; offset lithograph on paper, 69.9 x 99.9 cm (sheet).	
Gio Ponti Galleria de Nieubourg Milano; offset lithograph on paper, 69.7 x 49.5 cm (sheet).	
Inascoltabilframmentisonori, offset lithograph on paper, 98.4 x 68.2 cm (sheet).	

Description	*Donor*
Light amplification by stimulated emission of radiation; offset lithograph on paper, 65.7 x 47.8 cm (sheet).	
Scrittura visuale a Genova 22 gennaio – 10 febbraio, 1980; offset lithograph on paper, 69.9 x 100.0 cm (sheet).	
Tendenze dell'arte jugoslava d'oggi; offset lithograph on paper, 97.9 x 67.8 cm (sheet).	
Barbara Hepworth (British, 1903-1975),	Ernest Sirluck
Untitled; colour lithograph on wove paper, 80.9 x 58.4 cm (sheet).	
David Hockney (British, b.1937),	Ernest Sirluck
One Night, 1966; etching and aquatint on wove paper, 34.9 x 22.4 cm (imp.).	
John McCracken (American, b.1934),	Marie Le Sueur Fleming
Black Box #2, 1971; plywood, polyester resin, fibreglass, 40.7 x 40.7 cm.	
Kenneth Noland (American, b.1924),	Mr. and Mrs. Roger Davidson, Harris Davidson, Matthew Davidson, in honour of Mrs. Harry Davidson
Nieuport, 1960; acrylic on canvas, 174.0 x 174.0 cm.	
David Smith (American, 1906-1965), Mrs. Harry Davidson	Mr. and Mrs. Roger Davidson, Harris Davidson, Matthew Davidson, in honour of Mrs. Harry Davidson
O Drawing, 1957; bronze, 78.7 x 128.2 x 22.8 cm.	
Bram Van Velde (Dutch, b.1895),	Signy Eaton
Untitled; gouache on paper mounted on canvas, 73.4 x 59.2 cm (sight).	
Mia Westerlund (American, b.1942),	Mr. and Mrs. E.L. Stringer
Pulse Series Major II, 1974; conté on canvas, 203.0 x 233.5 cm.	
Untitled, 1977; oil pastel on paper, 121.7 x 121.2 cm (sheet).	
Untitled Drawing for Flank II, 1978; oil pastel on paper, 106.8 x 140.0 cm (sheet).	
Modern European Sculpture	
Vojin Bakic (Yugoslavian, b.1915),	Mrs. O. D. Vaughan
Head; bronze, H.31.5 cm.	
Torso; polished bronze, H.106.7 cm.	
Naum Gabo (Russian-American 1890-1977),	Gabo family, in honour of the Volunteer Committee's 40th Anniversary
Model for a Fountain, 1923-24; (reassembled 1985), glass (replaced) and enamelled metal (repainted), H.72.5 cm.	
Barbara Hepworth (British, 1903-1975),	Walter Carsen
Figure (Oread), 1958; bronze, H.69.2 cm, W.41.7 cm, D.11.0 cm (without base); Height with base: 77.0 cm.	

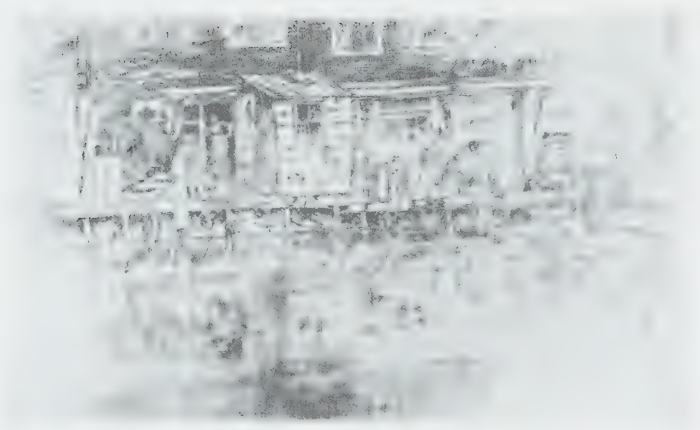
David Smith (American, 1906-1965), *O Drawing*, 1957; bronze, 78.7 x 128.2 x 22.8 cm. Gift of Mr. and Mrs. Roger Davidson, Harris Davidson, Matthew Davidson, in honour of Mrs. Harry Davidson.

Description	*Donor*
Henry Moore (British, b.1898), 80 lithographs, etchings, etchings and aquatints	Henry Moore

Print and Drawing

Description	*Donor*
Berenice Abbott (American, b.1898), *Doorway: Tredwell House, 29 East 4th Street, Manhattan*, 1937; gelatin silver, 23.7 x 18.5 cm (image/sheet).	Valerie Burton and David Milman
Ella Bergmann-Michel (German, 1896-1971), *The Broken Circle*, 1934; graphite, ink and gouache on wove paper mounted to board, 30.6 x 28.0 cm (sight). *Collage*, 1965; collage of tape, thread, photograph, and coated papers on board, 23.0 x 32.0 cm (mount). *Cuttle Fish*, 1967; linocut and air brush on Japanese tissue-like paper, 18.8 x 25.4 cm (sheet). *Den Flüchtlingen Europas gewidment*, 1946; linocut, pen and black ink on board, 12.3 x 19.3 cm (sheet). *Fishes in the Net*, 1937; ink and watercolour on wove paper, 38.7 x 32.3 cm (sight). *The Fluttering Birds*, 1959-60; linocut and wash on Japanese tissue, 48.5 x 60.3 cm (sheet). *Gray and Green Bird*, 1938; graphite and watercolour on wove paper mounted to board, 56.3 x 77.2 cm (sheet). *Male Head and Cat*, 1939; graphite and wash on paper, mounted to board, 55.8 x 47.3 cm (sheet). *Manuscript u. Handzeichnungen*; watercolour, chalk, typewriter ink on wove paper, 35.3 x 23.5 cm (folded manuscript). *Morning, Noon and Eve*; ink and air brush on wove Japanese-like paper (3 sheets mounted to a rigid board), 12.7 x 15.6 cm (each sheet). *On the Wings of the Moon*, 1962; collage of printed papers on black paper, 18.2 x 21.6 cm (sight). *OriginalDocumentation*,1963;collageand air brush on board, 51.1 x 40.0 cm. *Title Unknown*; portfolio containing 4 drawings. *Sie gehen Ihre eignen Wage*, 1947; graphite on card, 27.7 x 23.7 cm (sheet). *The Sleeping Fishes*, 1936; graphite on wove paper, mounted to board, 50.2 x 59.6 cm (sheet). *Two Faces*, 1941; graphite on paper, 54.9 x 46.8 cm (sheet). *Two Overlapping Forms*, 1932; gouache and graphite on thick paper, 49.8 x 53.0 cm (sheet).	Estate of Dr. Paul Seligman
Edmund Blampied (British, 1886-1966), *End of the Day*; drypoint on wove paper, 16.0 x 21.7 cm (imp.).	Mr. and Mrs. James Dickinson
Jules de Bruycker (Belgian, 1870-1945), *Market Woman*; drypoint on wove paper, 45.9 x 37.9 cm (imp.).	Mr. and Mrs. James Dickinson
Harry Callahan (American, b.1912), *Cape Cod*, 1972; gelatin silver, 27.9 x 35.3 cm (sheet).	Valerie Burton and David Milman
Lovis Corinth (German, 1858-1925), *Head of Woman*; oil on heavy wove paper, 35.8 x 27.8 cm.	Dr. and Mrs. L. Simon
Imogen Cunningham (American, 1883-1976), *James Broughton, West Coast Poet*, c.1940s; gelatin silver, 25.3 x 20.0 cm (sheet).	Valerie Burton and David Milman
Edward Sheriff Curtis (American, 1868-1952), 52 prints: *"The North American Indian. The Indian of the United States, the Dominion of Canada, and Alaska"*. vol. II, published 1916. Edition 129/500; photogravure on vellum, 31.3 x 24.2 cm (sheet).	Valerie Burton and David Milman
Gisele Freund (French, b. Germany 1912), *Colette*, 1939; ektacolour (printed later), 40.2 x 28.2 cm (sheet).	Valerie Burton and David Milman

James McNeill Whistler (American, 1834-1903), *Long House—Dyer's—Amsterdam*, 1889; etching and drypoint printed in brown ink on Japanese paper, 15.2 x 25.4 cm (imp.). Gift of Mr. Arthur Gelber, in memory of Mrs. Esther Gelber.



Description	*Donor*
Sears Gallagher (American, 1869-1955), *Seascape*; etching and drypoint on Japanese paper, 15.1 x 22.5 cm (imp.).	Mr. and Mrs. James Dickinson
Angelo Inganni (Italian, 1807-1880), *Portrait of a Woman*; black chalk, heightened with white, 31.2 x 23.5 cm (sheet).	Duke Roberto Ferretti
Cecil Gordon Lawson (British, 1851-1882), *Storm Clearing*, 1881; watercolour and scraping out on wove paper, 36.8 x 55.7 cm (sheet).	Nancy D. Walker, in loving memory of Mr. and Mrs. Carl Hamilton Hunter
Lionel Lindsay (American, 1874-1961), *Sospel*, 1927; drypoint on Japanese paper, 21.5 x 30.1 cm (imp.).	Mr. Lucien Goldschmidt
Jacob Matham (Flemish, 1571-1631), (after Hendrick Goltzius), *Fortitude*, Plate 6 from the *Seven Virtues*; engraving on laid paper, 21.7 x 14.5 cm (imp.).	Dr. and Mrs. Martin Kosoy
Leo John Meissner (American, 1895-1977), *Bleeker Street Follies*, 1927; linocut on Japanese paper, 26.6 x 31.2 cm (image).	Mr. and Mrs. James Dickinson
Robert Michel (German, 1896-1983), *"MEZ" (Central European Time)*, 1919-20; woodcut (colour testprint by artist), 50.0 x 40.1 cm (sheet).	Estate of Dr. Paul Seligman
"MEZ," 1919-20; woodcut on wove paper, 52.9 x 44.3 cm (sheet).	
"MEZ," 1919-20; woodcut on wove paper, 53.1 x 44.5 cm (sheet).	
"MEZ," 1919-20; woodcut on wove paper, 52.9 x 44.4 cm (sheet).	
"MEZ," 1919-20; woodcut on wove paper, 52.8 x 43.2 cm (sheet).	

Description	*Donor*
stud. c.b. 63, 1963; gouache, graphite and ink on wove paper mounted to board, 34.7 x 32.4 cm.	
John Hamilton Mortimer (British, 1741-1779), Album of ten etchings and frontispiece, 1778 (dedicated to Sir Joshua Reynolds); etchings on paper.	Friends of the late Mrs. Esther Gelber
Adolphe Jean-Marie Mouron (called Cassandre) (French, 1901-1968), *Étoile du Nord*, 1927; lithograph on wove paper, 104.8 x 75.8 cm (sheet).	Mrs. Walter Gordon
Paul Nash (British, 1889-1946), *Dark Lake*, 1921; wood engraving on Japanese paper, 16.4 x 20.5 cm (sheet).	Mr. and Mrs. James Dickinson
Emil Nolde (German, 1867-1956), *Tandelei*, 1917, woodcut on wove paper, 31.0 x 24.2 cm.	Anonymous
Orovida Camille Pissarro (French, 1893-1968), *The Nomads*, 1925; etching and aquatint on Japanese paper, 18.6 x 25.3 cm (imp.) (image).	Mr. and Mrs. James Dickinson
A. Radakov (Russian), *The Life of an Uneducated. The Life of an Educated*, 1920; lithograph on wove paper mounted on heavy paper, 49.5 x 69.5 cm (sheet).	Hart Massey
Gwendolen Raverate (British, 1885-1957), *Women Bathing*, 1920; wood-engraving on Japanese paper, 16.2 x 15.6 cm (sheet).	Mr. and Mrs. James Dickinson
Thomas Rowlandson (British, 1756-1827), *An Actor Making an Apollogy* (sic), 1820; pen and ink and watercolour on wove paper, 15.2 x 24.9 cm (sheet).	Estate of Mr. John T. Johnson
A Bachelor Selecting a Maid; pen and ink, watercolour on wove paper, 14.6 x 23.8 cm (sheet).	
The Betting Post; hand-coloured etching on wove paper, 28.2 x 36.2 cm (imp.).	
The Chase; hand-coloured aquatint on laid paper, 47.5 x 58.6 cm (imp.).	
The Course; hand-coloured etching on wove paper, 29.1 x 36.1 cm (imp.).	
The Death of the Fox, 1787; hand-coloured aquatint on laid paper, 44.6 x 56.7 cm (image).	
The Dinner, 1787; hand-coloured aquatint on laid paper, 47.2 x 57.7 cm (imp.).	
Duck Shooting; hand-coloured aquatint on wove paper, 42.7 x 55.2 cm (image).	
English Barracks; coloured aquatint on paper, 42.2 x 54.4 cm (imp.).	

Description	*Donor*
French Barracks, 1791; hand-coloured aquatint on wove paper, 42.1 x 54.3 cm (imp.).	
Going Out in the Morning, 1787; hand-coloured aquatint on laid paper, 45.2 x 57.2 cm (image).	
The Jockey Club or Newmarket Meeting; hand-coloured etching on wove paper, 24.9 x 35.0 cm (imp.).	
14 prints from *Microcosm of London*, hand-coloured aquatints and etchings on wove paper.	
Miseries of Social Life, 1807; hand-coloured etching on wove paper, 23.2 x 35.0 cm (image).	
The Mount; hand-coloured etching on wove paper, 28.6 x 36.1 cm (imp.).	
One Tree Hill, Greenwich Park; hand-coloured etching on wove paper, 26.3 x 36.6 cm (sheet).	
Partridge Shooting, hand-coloured aquatint on wove paper, 42.3 x 55.2 cm (image).	
Patriotic Dinner, 1814; hand-coloured etching and aquatint on wove paper, 30.8 x 42.6 cm (image).	
Pheasant Shooting; hand-coloured aquatint on wove paper, 42.5 x 55.6 cm (image).	
The Refreshment, 1788; hand-coloured etching on laid paper, 47.5 x 57.6 cm (imp.).	
The Return, 1788; hand-coloured aquatint on laid paper, 47.5 x 57.7 cm (imp.).	
Running out of the Course; hand-coloured etching on wove paper, 28.8 x 36.3 cm (imp.).	
Snipe Shooting; hand-coloured aquatint on wove paper, 42.6 x 56.0 cm.	
The Start; hand-coloured etching on wove paper, 28.4 x 36.5 cm (imp.).	
Weighing; hand-coloured etching on wove paper, 28.8 x 36.2 cm (imp.).	
The Well Digger; graphite, pen and ink and watercolour on wove paper, 17.1 x 11.6 cm (sheet).	
Iark Sitakov (Russian),	Hart Massey
Tell Me What Books you read and I shall tell you who you are; lithograph on wove paper, 45.0 x 66.5 cm (sheet).	
Alfred Stieglitz (American, 1864-1946),	Valerie Burton and David Milman
The Ferry Boat, 1910 (from *Camera Work*, Oct. 1911,36:9); photogravure on Japon tissue, 28.3 x 19.9 cm (sheet).	

Description	*Donor*
Unknown Chinese,	Hart Massey
Down with Vegging to the Allies; 4 pages mounted together on heavy cloth backing, 69.0 x 52.0 cm (sheet).	
It is the duty of Compatriots Never to Buy Japanese Goods; poster, 81.2 x 50.8 cm.	
The Japanese Slaughter Civilians In Manchuria; 4 pages mounted together on a heavy cloth backing, 53.0 x 55.5 cm (sheet).	
The Japanese Soldiers leave the Ground Covered with Skeletons; poster, 53.7 x 78.6 cm.	
To Debauch, To Plunder, Murder, Arson; poster, 54.0 x 78.6 cm.	
Unknown Russian,	Hart Massey
Ad for Journals published by the *Moscow Labour Gazette*; lithograph on wove paper on heavy paper, 69.0 x 51.0 cm (sheet).	
Ad. for People's Commissary for Education; lithograph on wove mounted on wove paper, 103.0 x 67.7 cm.	
Everybody into the Workingman's Club; lithograph on wove paper mounted on wove paper, 105.0 x 71.0 cm (sheet).	
The First of May in the Village; lithograph on wove paper mounted on heavy wove paper, 32.7 x 50.4 cm (sheet).	
The Reading of Good Books is Like a Conversation with the Best People and besides such conversation they impart to you only their best thoughts; lithograph on wove paper, mounted on heavy brown paper, 45.5 x 66.3 cm (sheet).	
The Workingman's Club is the Home of Revolutionary Thought; lithograph on wove paper mounted on heavy wove paper, 86.5 x 64.0 cm (sheet).	
James McNeill Whistler (American, 1834-1903),	Mr. and Mrs. James Dickinson
Hurlingham, 1879; etching on laid paper, 13.7 x 20.2 cm (imp.).	
Long House — Dyer's — Amsterdam, 1889; etching and drypoint printed in brown ink on Japanese paper, 15.2 x 25.4 cm (imp.).	Mr. Arthur Gelber, in memory of Mrs. Esther Gelber
A group of 30 19-century albumen prints,	Valerie Burton and David Milman
including the work of photographers Francis Frith, Felix Bonfils, Robert MacPherson, and Johann Nöhring, and 19 20-century photographic prints, including the work of Franco Fontana, Eve Sonneman, George Tice, and Todd Webb.	

Edouard Vuillard (French, 1868-1940), *Coquelin Cadet*, 1890; watercolour, graphite and black ink on wove paper, 20.8 x 13.4 cm (sheet). Gift of the Trier-Fodor Foundation.

Works of Art Purchased with Special Funds

Description	*Donor*
Canadian Historical	
M. Emily Carr (1871-1945), *British Columbia Forest*, c.1934; oil on wove paper, 45.9 x 29.9 cm (sheet).	Government of Canada through the Cultural Property Export and Import Act
Lionel LeMoine FitzGerald (1890-1956), *Winnipeg Yard (of the artist)*, 1930; graphite on laid paper, 24.1 x 31.6 cm (sheet).	Government of Canada through the Cultural Property Export and Import Act
Frederick Horsman Varley (1881-1969), *Study for "Dharana,"* c.1930; graphite on board, 31.0 x 38.0 cm (sheet).	Government of Canada through the Cultural Property Export and Import Act
Canadian Contemporary	
Ian Carr-Harris (b.1941), *Two Men Confirming....*, 1973; tinted photograph, letraset on painted masonite, painted frames (2 units), 58.4 x 53.2 cm (each sheet).	Peggy Lownsbrough Fund
Robin John Collyer (b.1949), *Bisbee, Aris*; silver bromide, 26.5 x 26.5 cm (sheet). *Britt*, 1984; silver bromide, 26.4 x 26.0 cm (sheet). *Chapleau*, 1985; silver bromide, 26.5 x 26.5 cm (sheet).	Peggy Lownsbrough Fund
John Meredith (b.1933), *Untitled*, 1968; graphite on wove paper, 27.5 x 37.6 cm (sheet).	Peggy Lownsbrough Fund
Renée Van Halm (b.1949), *Awakening*, 1983; oil on panel, 30.5 x 40.6 cm.	Peggy Lownsbrough Fund
Carol Wainio (b.1955), *Outered*, 1984; acrylic on canvas, 130.3 x 170.5 cm.	George W. Gilmour *Perspective* Exhibition Fund
Shirley Wiitasalo (b.1949), *Beautiful Garden*, 1981; oil on canvas, 152.2 x 183.0 cm.	In memory of C. Alicia Forgie
International Contemporary	
Robert Mangold (American, b.1937), *Seven Aquatints*, 1973; aquatints on wove rag paper, each sheet: 40.0 x 39.0 cm (imp.).	With assistance from the W.P. Scott Charitable Foundation

Description	*Donor*
Print and Drawing	
Anonymous (German, 16th century), *Large Head of a Jester*, c.1600; engraving on laid paper, 36.0 x 27.7 cm (imp.).	Trier-Fodor Foundation
Jean-Louis-Hippolyte Bellange (French, 1800-1866), *An Artist Discarding his Drawings*; graphite on wove paper, 30.7 x 36.3 cm (sheet).	Trier-Fodor Foundation

Description	*Donor*
Eugene Bléry (French, 1805-1887), *Les Deux Chênes*, 1842; etching on chine collé, 20.5 x 29.6 cm (imp.).	Touche Ross
Francois Bonvin (French, 1817-1887), *Sortie de Cave*; etching on wove paper, 27.0 x 19.9 cm (imp.).	Touche Ross
Nicholas Toussaint Charlet (French, 1792-1845), *Document la mère Michell*; lithograph on wove paper, 53.8 x 39.3 cm (sheet).	Touche Ross
Jean-Baptiste Camille Corot (French, 1796-1875), *Souvenir de Toscane*, 1845; etching on laid paper, 13.1 x 17.8 cm (imp.).	Touche Ross
George Cruikshank (British, 1792-1878), *Ah! Sure Such a Pair was Never Seen….*, 1820; hand-coloured etching on wove paper, 25.8 x 39.3 cm (imp.).	Trier-Fodor Foundation
Mathew Darly (British, 18th century), (after Henry Bunbury, British, 1750-1811), *The Kitchen of a French Post House*, 1771; engraving on laid paper, 38.0 x 42.3 cm (imp.).	Trier-Fodor Foundation
Philibert-Louis Debucourt (French, 1755-1832), (after Carle Vernet), *La Danse*; colour aquatint on laid paper, 29.7 x 40.0 cm (image).	Trier-Fodor Foundation
Edwin Edwards (British, 1823-1879), *South Down*, 1863; etching on wove paper, 11.8 x 16.3 cm (imp.).	Touche Ross
Gavarni (Sulpice Guillaume Chevalier) (French, 1804-1866), *Clown* from the album *Carnival*, 1846; watercolour over grey and red pen and ink heightened with white on wove paper, 31.2 x 21.0 cm (sheet).	Trier-Fodor Foundation
James Gillray (British, 1757-1815), *Fatigues of the Campaign in Flanders*, 1793; hand-coloured etching and engraving on wove paper, 34.9 x 50.2 cm (imp.).	Trier-Fodor Foundation
The French Consular Triumverate, 1800; hand-coloured etching on wove paper, 34.9 x 24.7 cm (imp.).	
French Taylor, fitting John Bull with a "Jean de Bry," 1799; hand-coloured etching on wove paper, 36.4 x 26.4 cm (imp.).	
Overthrow of the Republican Babel, 1809; hand-coloured etching on wove paper, 39.6 x 31.9 cm (imp.).	
Presages of the Millenium, 1795; hand-coloured etching and aquatint on wove paper, 32.5 x 37.2 cm (imp.).	
True Reform of Parliament, 1809; hand-coloured etching on wove paper, 30.0 x 41.5 cm (imp.).	
Very Slippy Weather, 1808; hand-coloured etching on wove paper, 25.7 x 19.9 cm (imp.).	
A Voluptuary under the horrors of Digestion, 1792; etching on wove paper, 36.5 x 29.5 cm (imp.).	
Pietro Gonzaga (Italian, 1751-1831), *Architectural Fantasy*; iron gall ink, wash over traces of charcoal and red chalk on laid paper, 21.2 x 33.2 cm (sheet).	Toronto Society of Architects
Valentine Green (British, 1739-1813), (after William Masson, British, 1724-1797), *Scene in a Country Town*, 1783; etching and aquatint on laid paper, 44.7 x 60.7 cm (imp.).	Trier-Fodor Foundation
Alphonse Hû (French, late 18th century), *La Chinoise de Province*; etching and engraving on laid paper, 35.7 x 23.2 cm (image) (trimmed within platemark).	Trier-Fodor Foundation
George Hunt (British, 19th century), (after M. Egerton, British, fl.1824-1827), *A Merry Christmas and a Happy New Year*, 1827; hand-coloured etching and aquatint on wove paper, 25.6 x 20.6 cm (image).	Trier-Fodor Foundation
The Same to You Sir, 1827; hand-coloured etching and aquatint on wove paper, 25.0 x 20.6 cm (image).	
A Soaker, 1827; hand-coloured etching and aquatint, 25.5 x 20.4 cm (image).	
Eugène Isabey (French, 1804-1886), *Ruines du château de Bouzols*, 1831; lithograph on chine collé mounted on wove paper, 32.0 x 27.4 cm (sheet).	Touche Ross
Theodore Lane (British, 1800-1828), *There Never was Such Good Times*, 1826; hand-coloured etching and aquatint on wove paper, 22.0 x 40.2 cm (image).	Trier-Fodor Foundation
Marks (British, 19th century), *The Kettle Calling the Pot ugly names*, 1821; hand-coloured etching on wove surface paper, 25.0 x 35.0 cm (imp.).	Trier-Fodor Foundation
A. Menut (French, late 18th century), *Ménage parisien*, hand-coloured lithograph on wove paper, 33.4 x 25.9 cm (sheet).	Trier-Fodor Foundation

Description	*Donor*
Musée populaire; hand-coloured lithograph on wove paper mounted on oatmeal paper, 24.9 x 32.2 cm (sheet).	
Pier Francesco Mola (Italian, 1612-1666), *La luna ispiratrice dei poeti (The moon, the inspiration of poets)*; pen and brown ink on laid paper, 27.3 x 38.2 cm (sheet).	Trier-Fodor Foundation
Richard Newton (British, 1777-1798), *A Bugaboo!!!* 1792; hand-coloured etching on laid paper, 34.7 x 44.8 cm (imp.).	Trier-Fodor Foundation
William Pether (British, 1731-1795), (after Joseph Wright of Derby), *A Farrier's Shop*, 1771; mezzotint on laid paper, 50.2 x 35.1 cm (imp.).	Inco Limited
Pierre-Paul Prud'hon (French, 1758-1823), *Enlèvement d'Europe*; 1st state, etching on chine collé mounted on wove paper, 12.7 x 18.5 cm (imp.).	Touche Ross
Piercy Roberts (British, fl.1795-1824), *Buck's Beauty and Rowlandson's Connoisseur*, 1800; hand-coloured etching and stipple engraving on wove paper, 31.7 x 22.5 cm (imp.).	Trier-Fodor Foundation
Thomas Rowlandson (British, 1756-1827), *Modern Antiques*; hand-coloured etching on wove paper, 34.9 x 24.7 cm (imp.).	Trier-Fodor Foundation
David Schultz (German, fl.1680), *The Fable of the Plucked Peacock*; etching on laid paper, 29.2 x 20.7 cm (image) (trimmed within platemark).	Trier-Fodor Foundation
Henry Somm (French, 1844-1907), *Studies of Women* (recto) *Studies* (verso); pen and ink and watercolour on paper, 29.2 x 22.7 cm (sheet).	Trier-Fodor Foundation
James Jacques Tissot (French, 1836-1902), *Le Banc du Jardine (The Garden Bench)*, 1883; mezzotint on chine collé, 41.8 x 52.2 cm (imp.).	Touche Ross
Unknown (British, 19th century), (after J. Lisle), *The Connoiseur* (sic), 1830; hand-coloured etching and aquatint on wove paper, 29.8 x 19.3 cm (imp.).	Trier-Fodor Foundation
Unknown (British, late 18th century), *The Morning Star*; hand-coloured etching and aquatint on wove paper, 24.9 x 18.2 cm (image).	Trier-Fodor Foundation
Unknown (British, late 18th century), *Night Amusement*, c.1770; hand-coloured mezzotint on laid paper, 35.4 x 25.2 cm (imp.).	Trier-Fodor Foundation

Description	*Donor*
Unknown – "F" (British, late 18th century), *A Coroner's Inquest*; hand-coloured etching and aquatint on wove paper, 17.7 x 22.7 cm (image).	Trier-Fodor Foundation
Country Christening; hand-coloured etching and aquatint on wove paper, 17.6 x 24.2 cm (image).	
A Missionary Society Meeting; hand-coloured etching and aquatint on wove paper, 16.6 x 23.0 cm (image).	
The Sunday before Confirmation; hand-coloured etching and aquatint on wove paper, 18.6 x 24.5 cm (image).	
Various artists 99 French Caricatures – lithographs and etchings dating to the early 19th century.	Trier-Fodor Foundation
Edouard Vuillard (French, 1868-1940), *Coquelin Cadet*, 1890; watercolour, graphite and black ink on wove paper, 20.8 x 13.4 cm (sheet).	Trier-Fodor Foundation
James Ward (British, 1769-1859), *A Cossack Horse*, 1824; (from *Fourteen Celebrated Horses*), lithograph on chine collé, 40.2 x 51.0 cm (sheet).	Touche Ross
Marengo (Plate 6 from *Fourteen Celebrated Horses*), 1823/24; lithograph on chine collé, 48.4 x 61.8 cm (sheet).	
C. Williams (British, 19th century), *The Transiting of Venus*, 1809; hand-coloured etching and engraving on wove paper, 30.1 x 22.5 cm (imp.).	Trier-Fodor Foundation

Modern Sculpture

Naum Gabo (Russian-American, 1890-1977), *Construction in Space, with Net*, 1951/52; phosphor-bronze with mesh, aluminum, Perspex, and metal wire, on wood and aluminum base, H. 63.3 cm.	With assistance from the Volunteer Committee Fund
Linear Construction in Space No. 1, 1942/45-49; Perspex with nylon filament, H. 61.3 x D. 61.3 x W. 13.0 cm.	Volunteer Committee Fund

Robin John Collyer (Canadian, b. 1949), *The Zulu (European Version)*, 1985; vacuform plastic, steel, aluminum, cement, tinted plexiglass, plasticine, wood, 2.1 x 3.7 x 1.7 m. Purchase.

Works of Art Purchased with the Proceeds of the Annual Giving Fund and the Art Gallery of Ontario Foundation

Description

Canadian Historical

Bertram Richard Brooker (1885-1955),
House Thornhill, 1949; graphite on paper, 36.7 x 25.5 cm (sheet).

Description

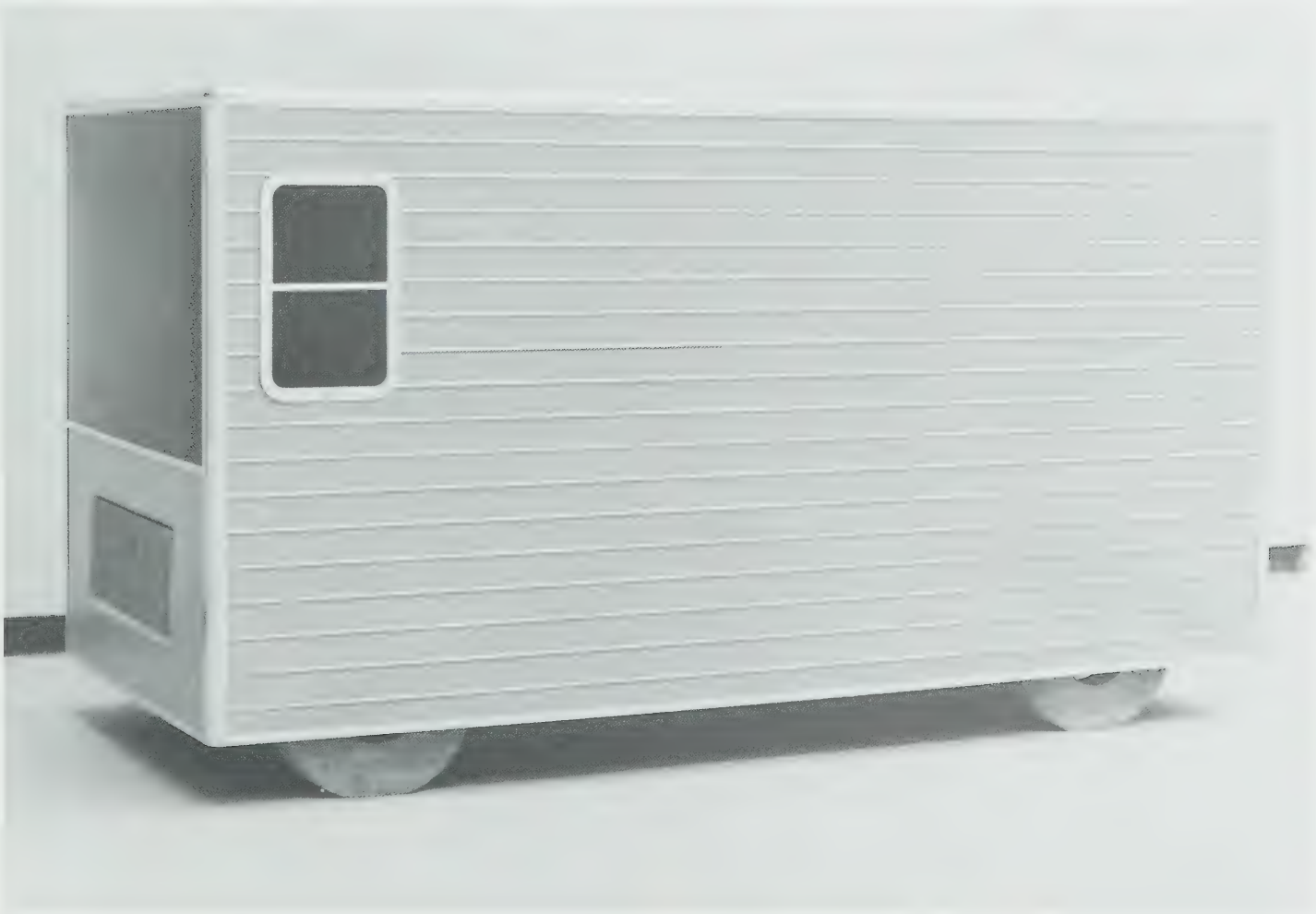
Charles Fraser Comfort (b.1900),
Clearing, Big Stone Bay, Lake of the Woods, 1934; oil on board, 25.6 x 30.3 cm.

Edwin Headley Holgate (1892-1977),
Portrait, 1957; oil on panel, 26.6 x 21.6 cm.

Alexander Young Jackson (1882-1974),
April Day, Ste. Marthe, Gaspé, 1953; oil on canvas, 51.6 x 64.2 cm.

Alfred Laliberte (1878-1953),
Le fils de ses oeuvres, c.1926; bronze, H. 47.5 x D. 30.7 x W. 34.0 cm.

Ozias Leduc (1864-1955),
L'Ascension, c.1892; oil and graphite on board, 19.1 x 22.5 cm (sight).



Description

Hamilton Plantagenet McCarthy (1846-1939),

Sir Isaac Brock, 1896; terracotta, H. 40.0 cm.

Tecumseh, 1896; terracotta, H. 39.1 cm.

Pegi Nicol MacLeod (1904-1949),

Ashbury Hill, c.1925; pastels on wood panel, 27.6 x 22.8 cm.

Lucius Richard O'Brien (1832-1899),

Night Camp, 1898; watercolour, gouache, gum arabic, traces of chalk on wove watercolour paper mounted on board, 71.4 x 54.3 cm (sheet).

George Agnew Reid (1860-1947),

The Other Side of the Question, 1890; oil on canvas, 104.0 x 132.5 cm.

Marc Aurèle de Foy Suzor-Coté (1869-1937),

Le Vieux Pionnier, 1911; bronze, H. 54.0 x D. 41.0 x W. 39.5 cm.

Frederick Horsman Varley (1881-1969),

Nude, 1941; charcoal on wove paper, 21.2 x 35.7 cm (sight).

Lowrie Warrener (1900-1983),

Untitled, 1928; oil on laminated paperboard, 30.5 x 30.4 cm.

Untitled, 1928; oil on laminated paperboard, 30.5 x 30.2 cm.

Charles Jones Way (1835-1919),

Montmorency Falls and the Isle of Orleans, 1871; watercolour, scraping out on textured wove watercolour paper, 24.6 x 51.5 cm (sheet).

Canadian Contemporary

Ian Carr-Harris (b.1941),

Fred, 1972; painted wood, glass, letraset, paper, H. 144.5 x D. 57.3 x W. 61.5 cm.

Untitled, 1984-85; painted wood, audio components, electrical components (3 units), H. 2.2 x W. 10.0 x D. 2.1 m (installation dimensions)

Robin John Collyer (b.1949),

The Zulu (European Version), 1985; vacu-form plastic, steel, aluminum, cement, tinted plexiglass, plasticine, wood, H. 2.1 x D 3.7 x W. 1.7 m.

Betty Roodish Goodwin (b.1923),

Moving Towards Fire, 1983; oil, coloured chalks, graphite, watercolour(?) on thin wove paper, 291.0 x 324.0 cm (total installation dimensions).

Description

Michael Snow (b.1929),

First to Last, 1967; painted plywood, aluminum, glass, 208.5 x 208.5 cm (each panel).

Rodney Graham (b.1948),

Lenz, 1983; hardcover book and brochure, letterpress on paper.

Jamelie Hassan (b.1948),

Primer for War, 1984; wood, porcelain with photographic emulsion and gelatin silver prints (oak bench, 10 porcelain objects shaped as open, standing Bibles with photographic emulsion printed on each, 10 black and white mounted gelatin silver print photographs), H. 164.7 x L. 305.0 x W. 78.8 cm (overall installation dimensions).

Elizabeth Magor (b.1948),

Four Boys and a Girl, 1979; fabric, grass, steel, organic clippings, glue, wool, wood (6 units).

Ronald Albert Martin (b.1943),

Bright Red No. 3, May 1972; acrylic on canvas, 213.5 x 182.7 cm.

In Pursuit of the World #2, July-August 1976; acrylic on canvas, 213.5 x 167.5 cm.

International Contemporary

Jannis Kounellis (Greek, b.1936),

Untitled, 1982-85; steel, wood, paint, plaster (plaster casts), wool (wool blanket), burlap (burlap bags), H. 487.0 x D. 964.0 x W. 45.0 cm (total installation dimensions).

Gerhard Richter (German, b.1932),

Scheune/Barn no. 549/1, 1983; oil on canvas, 70.1 x 100.1 cm.

Robert Ryman (American, b.1930),

Untitled (Basel), 1969; polymer on plastic, mounted on honey-comb masonite (5 panels), each panel: 63.4 x 63.4 cm.

Modern Sculpture

Erwin Blumenfeld (b. Berlin/American, 1897-1969),

Jacques Lipchitz's Studio, c. late 1940s/1951; silver print, 28.0 x 35.2 cm (sheet); 26.8 x 34.1 cm (image).

Henry Moore (British, b.1898),

Maquette for Three Way Piece No.1, 1964; cast 1974 (L.H. 531), bronze, H. 7.1 cm, Edition No. 5/7.

Gerhard Richter (German, b. 1932), *Scheune/Barn no. 549/1*, 1983; oil on canvas, 70.1 x 100.1 cm. Purchase.

Description

Print and Drawing

Ludolph Backhuysen (Dutch, 1631-1708),

Plate 6 from *Views of the Ij and Amsterdam*, 1701; engraving on laid paper, 17.4 x 23.7 cm (imp.).

Plate 9 from *Views of the Ij and Amsterdam*, 1701, engraving on laid paper, 19.8 x 26.9 cm (imp.).

Jean-Charles Baquoy (French, 1721-1777), (after Jean-Michel Moreau (le Jeune), French, 1741-1814)

C'Est un Fils, Monsieur! 1776; etching and engraving on laid paper, 40.8 x 31.8 cm (imp.).

Beaumalet (French, 18th century), (after Jean-Baptiste Greuze, French, 1725-1805),

Woman Cleaning Pots and Pans; etching on laid paper, 44.0 x 33.0 cm (imp.).

François Bonvin (French, 1817-1887),

A Woman Knitting, 1861; charcoal on laid paper, 42.2 x 31.4 cm (sheet).

Nicholas De Launay (French, 1739-1792),

La Camplaisance Maternelle; etching and engraving on laid paper, 37.2 x 26.7 cm (imp.).

Thomas Gainsborough (British, 1727-1788),

Wooded Landscape with Herdsman and Cattle, mid-1770s; black chalk and grey and grey-black washes on laid paper heightened with white, 28.0 x 36.6 cm (sheet).

Wenceslaus (Wenzel) Hollar (b. Czech./ British, 1607-1677),

The Four Seasons, 1643-44; a set of four etchings on laid paper.

Carl Wilhelm Kolbe (German, 1757-1835),

Landscape with Four Large Standing Oak Trees; third state, etching on laid paper, 32.9 x 43.6 cm (imp., cut along plate work).

Nicolas Le Sueur (French, 1691-1764), (after Giuseppi Cesari, Italian, 1568-1640) (Etched by LeComte Philippe Caylus, French, 1692-1765),

La Chute de Phaëton (The Fall of Phaethon); etching and chiaroscuro woodcut (3 blocks) on laid paper, 43.7 x 27.0 cm (imp.).

Adolph Menzel (German, 1815-1905),

Head of a Young Man, 1897; black chalk on wove paper, 21.0 x 13.0 cm.

Description

Henry Ninham (British, 1793-1874),

Mousehold Heath; watercolour, traces of graphite on wove paper, 16.3 x 22.8 cm (sheet).

Nicholas Ponce (French, 1746-1831), (after Pierre-Antoine Baudouin, French, 1723-1769),

L'Enlevement Nocturne; etching and engraving on laid paper, 46.8 x 32.8 cm (imp.).

Salvator Rosa (Italian, 1615-1673),

The Dream of Aeneas (known to Bartsch as the Sleeping Hero); etching on laid paper, 34.8 x 23.3 cm (imp.).

Ker-Xavier Roussel (French, 1867-1944),

Standing Female Model, 1929; pastels on wove(?) paper, 50.5 x 32.3 cm (sheet).

Paul Sandby (British, 1731-1809),

The Iron Forge, 1776; aquatint on laid paper, 24.0 x 31.6 cm (imp.).

William Turner (of Oxford) (British, 1789-1862),

Bournemouth Common; watercolour, gouache, gum arabic on wove watercolour paper, 24.5 x 35.9 cm (sheet).

Cornelius Varley (British, 1781-1873),

Inside a Cottage at Llanberis, 1802; graphite with grey and brown washes on paper, 20.0 x 16.3 cm (sheet).

Claude Joseph Vernet (French, 1714-1789),

Le Retour de la Pêche; etching on laid paper, 30.8 x 22.0 cm (imp.).

Exhibitions 1985/86

Pictured at the opening of *Canadian Jungle* and *Atma Buddhi Manas* are, from left to right: Mrs. Terrell Upson; Dennis Reid, AGO Curator of Canadian Historical Art and organizer of both exhibitions; Dr. Northrop Frye, Chancellor of Victoria University, University of Toronto and opening official of the exhibitions; Mrs. Northrop Frye; Terrell Upson, President of The Chemical Bank of Canada, sponsor of the exhibitions; AGO Director, William Withrow; AGO President, Fredrik Eaton

Book-signing with Christopher Pratt.

1985

Inuit Art from the Collection of Sam and Esther Sarick of Toronto	April 6–June 16
Eighteenth-Century Printmaking in England and France	April 13–May 12
Images of the Land: Canadian Block Prints, 1919-45	April 13–May 19
Sculpture: Questions of Definition	April 20–June 16
The 1984 Miss General Idea Pavillion	April 26–June 23
Perspective '85: Carol Wainio and Robert Wiens	May 2–July 14
Augustin Anaittuq: Ivories from Pelly Bay	May 16–June 16
The 1940s: A Decade of Painting in Ontario	May 25–June 30
Selections from the Klamer Family Collection of Inuit Art	June 19–September 20
Private Realms of Light	June 22–August 11
Edward Koren: Prints and Drawings 1959-81	June 22–August 11
Recent Acquisitions of Master Prints and Drawings	July 6–August 18
Frankenthaler: Works on Paper 1949-84	July 19–September 15
Honoré Daumier 1808-1879: From the Armand Hammer Collection	July 26–September 8
Eye Spy: The Search for Quality in Art	August 17–October 27
Photographs by John Gutmann	August 24–October 20
Eric Fischl: Paintings and Eric Fischl: Selected Drawings	September 21–November 3
Canadian Jungle: The Later Work of Arthur Lismer	September 27–November 24
Atma Buddhi Manas: The Later Work of Lawren S. Harris	September 27–November 24
Henry Moore Drawings from the Permanent Collection	October 5–December 8
Italian Drawings from the Collection of Duke Roberto Ferretti	October 26–January 5
William Notman: The Stamp of a Studio	November 2–December 15
Selections From the Klamer Family Collection of Inuit Art	November 7–February 2, 1986
Object and Reference: Sculpture from the Canadian Contemporary Collection	November 9–February 2, 1986
Naum Gabo: Sixty Years of Constructivism	December 13–February 9, 1986
Walter Trier: A Celebration of Toys	December 13–January 25, 1986
Jack Bush: Early Work 1927-57	December 21–February 9, 1986

1986

Image and Process: The Graphic Work of Richard Hamilton	January 11–March 2
Chin Chiang and The Dragon's Dance	January 30–March 23
Selections from the Klamer Family Collection of Inuit Art	February 4–April 13
Milton Avery: Paintings of Canada	February 7–April 13
Christopher Pratt: A Retrospective	February 21–April 20
History: What's It Got To Do With Art?	February 22–April 20
Michelangelo Pistoletto: 'Orchestra of Rags'	February 28–April 6
The Prints of Edouard Manet	March 29–May 11
Selections from the AGO International Contemporary Permanent Collection	March 1–April 20

Balance Sheet

March 31, 1986
(with comparative figures as at March 31, 1985)
(in thousands of dollars)

Art Gallery of Ontario
(Incorporated under the laws of Ontario as a Corporation without share capital)

	General Funds			Capital Funds				Total	
	Operating	Dining Services	Book Shop	Acquisition	Special Exhibition	Volunteer Activities	Building	**1986**	1985
Assets									
Cash and short-term deposits	$ 1,033	$ 64	$ 95	$ 1,315		$ 473	$ 1,613	**$ 4,593**	$ 3,723
Accounts receivable	494	32	14	2	$ 1,300	40	13	**1,895**	309
Interfund receivable (payable)	(676)	(18)	(67)	373	200	(45)	233		
Inventory		21	275			140		**436**	423
Prepaid expenses	1		2					**3**	3
Works of art, at nominal value				1				**1**	1
Fixed assets, at nominal value							1	**1**	1
	$ 852	$ 99	$ 319	$ 1,691	$ 1,500	$ 608	$ 1,860	**$ 6,929**	$ 4,460
Liabilities and Fund Balances									
Liabilities (Note 4):									
Accounts payable and accrued liabilities	$ 598	$ 50	$ 33	$ 652		$ 156	$ 33	**$ 1,522**	$ 1,278
Deferred revenue	462					23	417	**902**	234
	1,060	50	33	652		179	450	**2,424**	1,512
Fund balances (deficit):									
General	(208)	49	286					**127**	196
Acquisition and Volunteer				1,039		429		**1,468**	1,705
Special Exhibition Support (Note 5)					$ 1,500			**1,500**	
Gallery extension and repair							1,242	**1,242**	918
Grange							168	**168**	129
	(208)	49	286	1,039	1,500	429	1,410	**4,505**	2,948
	$ 852	$ 99	$ 319	$ 1,691	$ 1,500	$ 608	$ 1,860	**$ 6,929**	$ 4,460

On behalf of the Board:
Trustee–Mr. Fredrik S. Eaton
Trustee–Mr. Valentine N. Stock

(See Notes to Financial Statements)

Auditors' Report

To the Trustees of the Art Gallery of Ontario:

We have examined the balance sheet of the Art Gallery of Ontario (the Gallery) as at March 31, 1986 and the statement of financial activities for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as we considered necessary in the circumstances.

In our opinion, these financial statements present fairly the financial position of the Gallery as at March 31, 1986 and the results of its financial activities for the year then ended in accordance with the accounting principles described in Note 1 to the financial statements applied on a basis consistent with that of the preceding year.

Toronto, Canada
May 21, 1986

Clarkson Gordon
Chartered Accountants

Statement of Financial Activities

Year ended March 31, 1986
(with comparative figures for 1985)
(in thousands of dollars)

Art Gallery of Ontario

	General Funds			Capital Funds				Total	
	Operating	Dining Services	Book Shop	Acquisition	Special Exhibition	Volunteer Activities	Building	**1986**	1985
Revenue									
Grants (Note 6) —									
Province of Ontario	$ 5,683				$ 1,500		$ 703	**$ 7,886**	$ 5,644
Government of Canada	738			$ 8			9	**755**	998
Metropolitan Toronto	476							**476**	427
Gifted Works of Art				5,663				**5,663**	1,287
Donations, bequests and investment income	524	$ 4	$ 5	382		$ 42	207	**1,164**	1,436
Annual membership fees	590							**590**	545
Other fees, admissions and misc. revenue	793	746	813			1,329		**3,681**	3,719
The Art Gallery of Ontario Foundation (Note 2)				450			100	**550**	500
	8,804	750	818	6,503	1,500	1,371	1,019	**20,765**	14,556
Expenditures									
Administration, maintenance and security	4,588	504	258	69		263	66	**5,748**	5,339
Curatorial, extension services and exhibition	3,061							**3,061**	3,229
Education	1,048							**1,048**	1,009
Membership	276							**276**	233
Cost of goods sold		249	552			707		**1,508**	1,373
Accession of art for collection (Note 1(d)) —									
Gifted				5,663				**5,663**	1,287
Purchased				1,302				**1,302**	974
Building costs							602	**602**	837
	8,973	753	810	7,034		970	668	**19,208**	14,281
Excess (deficiency) of revenue over expenditures for the year	(169)	(3)	8	(531)	1,500	401	351	**1,557**	275
Transfers between funds	95			263		(370)	12		
Net change in fund balances during the year	(74)	(3)	8	(268)	1,500	31	363	**1,557**	275
Fund balances (deficit), beginning of year	(134)	52	278	1,307		398	1,047	**2,948**	2,673
Fund balances (deficit), end of year	$ (208)	$ 49	$ 286	$ 1,039	$ 1,500	$ 429	$ 1,410	**$ 4,505**	$ 2,948

(See Notes to Financial Statements)

Notes to Financial Statements

1.
Summary of significant accounting policies
The financial statements of the Art Gallery of Ontario (the Gallery) present the financial position and results of activities within the framework of the accounting policies summarized below:

(a) Fund Accounting
The accounts of the Gallery are maintained in accordance with the principles of fund accounting by which resources for various purposes are classified for accounting and reporting purposes into funds that are in accordance with activities or objectives as specified by the donors or in accordance with the directives issued by the Board of Trustees. Transfers between funds are made when approved. For financial reporting purposes, there are two groups of funds:

(i) The general funds include the day-to-day operating transactions of the Gallery's activities.

(ii) The capital funds are comprised of funds which are not available to meet operating expenditures. The Acquisition Fund is primarily for the purchase of art and includes, at a nominal value of $1,000, the Gallery's collection of works of art which have been donated to the Gallery or purchased by it. The Special Exhibition Fund is designated to support special exhibitions (see Note 5). The Volunteer Activities Fund (including Art Rental Service, Impulse Shop, Jewellery Shop, Reproduction Shop, and other activities) is operated by the Volunteer Committee and is primarily for the purchase of art or other items of a capital nature. The Building Fund includes amounts that are designated to finance expansion and major repairs of the Gallery's facilities.

(b) Basis of Financial Statements
The financial statements of the Gallery have been prepared generally on the accrual basis of accounting except that:

(i) Funds used to acquire works of art and completed facilities are accounted for as expenditures and accordingly depreciation on Gallery facilities is not provided.

(ii) Annual membership fees are included in revenue as received.

The statement of financial activities shows the funds received by, disbursed by or transferred between the various Gallery funds in the current reporting year. It does not present the results of operations or the net income or loss for the year as would a commercial statement of profit and loss.

(c) Inventories
Inventories of goods held for resale are valued at the lower of cost and net realizable value.

(d) Works of art
In conformity with accounting policies generally followed by art museums, the value of works of art has been excluded from the balance sheet except for a nominal carrying value. The value of art acquired by gift during the year is included in the statement of financial activities as revenue at appraised value as determined by independent appraisers. Purchased art is included in the statement of financial activities at cost and, together with gifted art acquired during the year, is shown as accession of art for collection.

(e) Fixed assets
The land, buildings and equipment used by the Gallery are the property of the Gallery. The value of fixed assets has been excluded from the balance sheet except for a nominal carrying value. Accordingly, no depreciation is recorded in the accounts.

(f) Pension plan
The Gallery maintains a pension plan providing retirement and death benefits to all its employees. The costs of the Gallery pension plan are expensed in the year premiums or required fundings are payable.

(g) Grants, donations and bequests
Grants, donations and bequests are included in the statement of financial activities in the year in which the designated program is carried out.

Funds received prior to the year in which the designated program is carried out are recorded in the balance sheet as deferred revenue.

(h) Appropriations
The Trustees may appropriate funds to be used for operations and capital costs in a future fiscal period, at which future time the appropriations are reversed and the costs are recorded in the accounts of the Gallery.

2.
The Art Gallery of Ontario Foundation
The Art Gallery of Ontario Foundation (the Foundation) is incorporated under the laws of Ontario as a separate corporation without share capital and receives and manages the endowment funds of the Gallery. Accordingly, the accounts of the Foundation are not included in the accompanying financial statements. Funds from the Foundation are given to the Gallery when approved by the Board of Trustees of the Foundation.

3.
Pension Plan
The most recent actuarial valuation, prepared as of June 30, 1984, reported that the plan was fully funded.

4.
Province of Ontario Financing

Effective March 31, 1986, in connection with a decision by the Province of Ontario to forgive certain past capital loans, the Gallery cancelled $12,250,000 of debentures issued to the Ontario Universities Capital Aid Corporation for a portion of the amount of $12,750,000 received from the Province of Ontario by March 31, 1978 for the expansion of Gallery facilities. Prior to this cancellation (balance outstanding at March 31, 1986 – $10,266,000), principal and interest payments in respect of these debentures were made by the Treasury Department of the Province of Ontario on behalf of the Gallery and, accordingly, these debentures and the related interest expense were not recorded in the accounts of the Gallery.

5.
Special Exhibition Support Fund

During the year the Province of Ontario granted the Gallery $1,500,000 for ongoing special exhibition support. The Gallery is required to preserve the principal amount for a period of 10 years (to 1996). The purpose of the grant is to provide, through income earned on the principal amount, support for special exhibitions. If the annual allocations from the earnings exceed the actual earnings, the resulting principal reduction must be restored within three years. At March 31, 1986, the Gallery had received $200,000 and the balance of $1,300,000 is recorded as an account receivable.

6.
Grants

Details of Grant Revenue are as follows:

	1986	1985
Province of Ontario		
Operating:		
Base Operating	**$5,551,000**	$5,389,000
Experience	**16,000**	16,000
Outreach Ontario	**9,000**	12,000
Festival Ontario	**15,000**	5,000
Vatican Splendour	**60,000**	
March Break	**20,000**	
Miscellaneous Programs	**12,000**	8,000
	$5,683,000	$5,430,000
Exhibition:		
Special Exhibition Support	**$1,500,000**	
Building:		
Capital Building Repairs	**$ 220,000**	$ 214,000
Conservation Laboratory	**200,000**	
Environment Security System	**283,000**	
	$ 703,000	$ 214,000
Total Province of Ontario	**$7,886,000**	$5,644,000
Government of Canada		
Operating:		
National Museums of Canada		
Core Funding	**$ 214,000**	$ 214,000
Other Programs	**109,000**	144,000
Canada Council	**316,000**	327,000
External Affairs	**81,000**	15,000
Miscellaneous Programs	**18,000**	5,000
	$ 738,000	$ 705,000
Acquisition:		
Department of Communications	**$ 8,000**	$ 6,000
Building:		
National Museums of Canada	**$ 9,000**	$ 107,000
Department of Communications		180,000
	$ 9,000	$ 287,000
Total Government of Canada	**$ 755,000**	$ 998,000
Metropolitan Toronto		
Operating:	**$ 476,000**	$ 427,000
Total Metropolitan Toronto	**$ 476,000**	$ 427,000
Total Grants	**$9,117,000**	$7,069,000

List of Programs Circulated by Extension Services April 1, 1985 – March 31, 1986

Travelling Exhibitions

Atma Buddhi Manas: The Later Work of Lawren S. Harris
Vancouver Art Gallery

Augustin Anaittuq
Kitchener/Waterloo Art Gallery

Canadian Jungle: The Later Work of Arthur Lismer
Dalhousie University Art Gallery, Halifax
The Montreal Museum of Fine Arts

Norman Cohn: Portraits
London Regional Art Gallery, Ontario
Mendel Art Gallery, Saskatoon

Alex Colville: A Retrospective
Canada House, London, England

Contemporary International Prints from the Gift of Mr. and Mrs. Neville Burston
Art Gallery of Algoma, Sault Ste. Marie (Festival Ontario)
Art Gallery of Peterborough
Tom Thomson Memorial Art Gallery and Museum of Fine Art, Owen Sound

Jack Bush: Early Work
Laurentian University Museum and Arts Centre, Sudbury

An Intimate Glimpse of van Gogh at Nuenen as seen in a Recently Acquired Drawing (Masterpiece Exhibition Series)
Thunder Bay National Exhibition Centre and Centre for Indian Art

Henry Moore: Sculpture, Drawings and Prints from the Collection of the Art Gallery of Ontario
Woodstock Art Gallery
Centennial Gallery, Oakville
The Gallery/Stratford
Thunder Bay National Exhibition Centre and Centre for Indian Art
Laurentian University Museum and Arts Centre, Sudbury
Art Gallery of Peterborough

The 1940s: A Decade of Painting in Ontario
Thunder Bay National Exhibition Centre and Centre for Indian Art
Agnes Etherington Art Centre, Kingston

William Notman: The Stamp of a Studio
The Edmonton Art Gallery
Burlington Cultural Centre

Charles Pachter and Margaret Atwood: The Journals of Susanna Moodie, 1980
Art Gallery of Peterborough
Chatham Cultural Centre
London Regional Art Gallery, Ontario

Portraits in Action: Travelling 'Hands On'
Art Gallery of Peterborough
The Children's Museum, Hamilton
Black Creek Pioneer Village, Toronto
Aurora Public Library
Belleville Public Library Gallery

Recollections: Ten Women of Photography
Presentation House, North Vancouver

Georges Rouault: Miserere
Sarnia Public Library & Art Gallery

A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario
Tom Thomson Memorial Art Gallery and Museum of Fine Art, Owen Sound (Festival Ontario)
Art Gallery of Peterborough

Toronto Painting '84
The Glenbow Museum, Calgary
Rodman Hall Arts Centre, St. Catharines

CONTACT Exhibitions

Edouard Boubat: A Portfolio of Photographs
Aurora Public Library

Harold Klunder: Works on Paper
The Art Gallery St. Thomas-Elgin, St. Thomas

Fashion Covers: 1910-1925
Whitby Arts Inc., The Station Gallery
New College, University of Toronto
Art Gallery of Northumberland, Cobourg
Aurora Public Library

John Meredith: Works on Paper
Art Gallery of Northumberland, Cobourg
The Temiskaming Art Gallery, Haileybury

John Noestheden: Drawings and Sculpture
The Temiskaming Art Gallery, Haileybury

Mark Rothko: Memorial Portfolio
The Temiskaming Art Gallery, Haileybury
Belleville Public Library Gallery

Ron Shuebrook: Recent Reliefs and Drawings
Art Gallery of York University, Toronto

David Thauberger: Prints
Art Gallery St. Thomas-Elgin, St. Thomas
McMaster University Art Gallery, Hamilton

Speakers Service

The 1940s: A Decade of Painting in Ontario, Christine Boyanoski
Thunder Bay National Exhibition Centre and Centre for Indian Art

Pictures for the Parlour, Brenda Rix
Art Gallery of Peterborough

Henry Moore: Sculpture, Drawings and Prints from the Collection of the Art Gallery of Ontario, Alan Wilkinson
Thunder Bay National Exhibition Centre and Centre for Indian Art

Christopher Pratt, David Wistow
Woodstock Art Gallery

"Artists with their Work" Programs

Tom Benner: Sculpture
Niagara Artists' Centre, St. Catharines

John Brown: Painting and Drawing
Art Gallery of Northumberland, Cobourg
Laurentian University Museum and Art Centre, Sudbury

Brian Burnett: Painting
Lynnwood Arts Centre, Simcoe

Jane Buyers: Sculpture
St. Lawrence College Art Gallery, Kingston
Laurentian University Museum and Art Centre, Sudbury

Wendy Coad: Painting
Art Gallery of Northumberland, Cobourg

Martha Davis: Film Screenings
Ed Video Inc., Guelph
S.A.W. Gallery, Ottawa

Jennifer Dickson: Graphics
Hennepin Art Gallery, Welland

Judith Doyle: Film Screenings
Artcite Inc., Windsor
London Regional Art Gallery, Ontario

Peter Dudar: Film Screening
The Gallery/Stratford

Fast Würms Films: Film Screenings
The Gallery/Stratford
White Water Gallery, North Bay
S.A.W. Gallery, Ottawa
Artcite Inc., Windsor
Kingston Artists' Association Inc.

General Idea: Video Screenings
Artcite Inc., Windsor
White Water Gallery, North Bay

Sybil Goldstein: Painting
Whitby Arts Inc., The Station Gallery
St. Lawrence College Art Gallery, Kingston

Mark Gomes: Sculpture
Art Gallery of Algoma, Sault Ste. Marie

Anna Gronau: Film Screenings
Kingston Artists' Association Inc.
London Regional Art Gallery, Ontario

Janis Hoogstraten: Painting
Laurentian University Museum and Arts Centre, Sudbury

Spring Hurlbut: Installation
White Water Gallery, North Bay

Clarissa Inglis: Sculpture
Art Gallery of Windsor
Kitchener/Waterloo Art Gallery

Tim Jocelyn: Installation
Burlington Cultural Centre

Nancy Johnson: Painting and Drawing
Spectrum Art Gallery, London, Ontario

Shelagh Keeley: Installation

Arthur Lismer (Canadian, 1885-1969), *The Survivor, McGregor Bay*, 1929; oil on board, 32.9 x 40.8 cm. Gift of Miss Norah McCullough.

White Water Gallery, North Bay
North Bay Festival of the Arts, (Festival Ontario)
Gairloch Gallery, Oakville

Joan Krawczyk: Painting
Whitby Arts Inc., The Station Gallery

Ross McLaren: Film Screening
S.A.W. Gallery, Ottawa

Sandra Meigs: Film Screenings
The Gallery/Stratford
Artcite Inc., Windsor

Midi Onodera: Film Screening
London Regional Art Gallery, Ontario

George Raab: Graphics
Hennepin Art Gallery, Welland

Milly Ristvedt: Painting
Thunder Bay National Exhibition Centre and Centre for Indian Art

Miho Sawada: Installation
Burlington Cultural Centre

Gail Swithenbank: Installation
Art Gallery of Hamilton

Joanne Tod: Painting
Art Gallery of Peterborough

Renée Van Halm: Sculpture
Art Gallery of Algoma, Sault Ste. Marie

Robert Wiens: Installation
CAA Exhibition Gallery, Peterborough
Artcite Inc., Windsor

Pamela Williams: Photography
Kingston Artists' Association Inc.

Jan Winton: Graphics
Thunder Bay National Exhibition Centre and Centre for Indian Art

Publications and Posters

Catalogues and Books

Atma Buddhi Manas: The Later Work of Lawren S. Harris
Augustin Anaittuq
Canadian Jungle: The Later Work of Arthur Lismer
Contemporary International Prints
Eye Spy: A Do-It-Yourself Guide to Quality in Art
Georges Rouault: Miserere
Gutmann
Henry Moore: Sculpture, Drawings and Prints from the Collection of the Art Gallery of Ontario
Italian Drawings from the Collection of Duke Roberto Ferretti
Jack Bush: Early Work
Jungle Canadienne: La Période Méconnue d'Arthur Lismer
Perspective '85: Carol Wainio and Robert Wiens
William Notman: The Stamp of a Studio (co-publication)

Masterpiece Exhibition Series Brochure

Picasso: Head of a Woman (Fernande)

Extension

"Artists with their Work" Catalogue
Catalogue of Services 1986
3 CONTACT brochures

Posters

Film: *Canimation*
Bruce Elder Retrospective/Blacklisting
Douglas Sirk

Exhibition: *ARTweek*
Atma Buddhi Manas: The Later Work of Lawren S. Harris
Canadian Jungle: The Later Work of Arthur Lismer
Eye Spy: The Search for Quality in Art
Italian Drawings from the Collection of Duke Roberto Ferretti
The 1984 Miss General Idea Pavillion
William Notman: The Stamp of a Studio

Education Services Statistics

Group Visits

Elementary Tours

Conducted	11,868
Unconducted	3,070
Total students	14,938

Secondary Tours

Conducted	8,776
Unconducted	2,834
Total students	11,610

Studio Visits

Elementary	14,071
Secondary	377
Total students	14,448

Adult Groups

Conducted	1,269
Unconducted	3,252
Total students	4,521

Total Group Visits	**45,517**

Elementary Level Programs

The following programs were offered by the Elementary Education Department during the 1985/86 academic year.

School Visits

These two-hour programs were designed for grades 3-8, and included a one-hour participatory orientation session, followed by an hour's tour in the galleries. Nine different thematic programs were available, aimed at making the Gallery's Collection more accessible to young people.

Sculpture/Henry Moore: Using large stretchy bags, children have fun exploring volume, shape, and texture. A tour in the galleries included the works of Henry Moore and other sculptors.

Colour: An exciting slide show followed by experiments in colour theory assisted students in their exploration of the emotional and scientific aspects of colour.

Landscape: The landscapes of Old Masters and the Canadian Collection were interpreted using sound and creative description.

Portraits and Body Language: Props, costumes, and video were used as tools to help children interpret portraits.

Canadian Express: Audiotapes of living Canadian artists talking about their work provided the focus for this program designed specifically for grades 7 and 8.

Why Is That Art?: By using slides to support individual opinions, grade 7 and 8 students were encouraged to debate this provocative question.

Life Times: An engaging slide show and an analysis of 'time capsules' provided students with an opportunity to discuss varied and changing lifestyles before comparing historical and contemporary art in the galleries.

The Painted Tale: Children's literature and dramatic portrayal were the vehicles in this program for exploring narrative works of art in the Collection.

Primary Program: This popular new program for K-3 students was an adjunct to the Elementary Level tours. It provided primary level students with a thematic orientation in either colour or sculpture, followed by a painting or clay experience in the Activity Centre.

Family Programming
Hands On: A special family program for both young children and their parents welcomed more than 8,500 visitors during 1985/86. With the support of George Weston Limited, *Hands On* was able to continue to provide a high quality, innovative program each Sunday afternoon. *Hands On* will be featured in a Smithsonian Institution publication about 'discovery rooms' in 1986.

March Break: Hands On was open extended hours during the *March Break*, welcoming 600 visitors. Puppeteer Pam Mingo did daily performances of *The Wicked Stepmother's Revenge* for more than 2,500 young visitors.

Workshops
Elementary school teachers, museum professionals, and Early Childhood educators continued to participate in Professional Development Workshops offered by the Elementary Education Department throughout the 85/86 academic year.

Secondary Level Programs

High school students were encouraged to participate in group discussions on themes relating to the AGO's collections and to special exhibitions. Following a brief introductory session in an orientation room, students were conducted through a ninety-minute tour, where emphasis is placed on their responses to and thoughts about the works on view.

Thematic Tours of the Permanent Collection
These tours ranged throughout the galleries and identified a common theme that links the art of various periods.

Discover the Gallery: Students toured the Permanent Collection and examined examples of painting and sculpture from all represented periods. A theme for the discussion tied the works together.

The Debate: Contemporary art versus the Old Masters – a controversial discussion of the Collection.

The Language of Colour: An exploration of colour and its use as a symbolic, compositional, and expressive device.

Space in Perspective: The artist's efforts to create or deny illusionistic space from the Renaissance to the present.

Sculpture: An exploration of the Gallery's rich sculpture collection. Included the Henry Moore Collection.

Portraiture: A Mirror of Life: A slide/music presentation and discussion introduced the topic of the portrait in all its variations.

The Making of a Work of Art: A discovery of how a work of art comes into existence – the concept, development of the idea (colour, composition, structure, etc.), materials, and techniques. Students investigated and discussed works of art from the Renaissance to the present.

Tours Focussing on Major Art Historical Periods
These tours focussed on historical periods that are well represented in the Gallery's Permanent Collection. The orientation session and the tour introduced the social, cultural, and historical aspects of the period being discussed, including techniques of painting. Students did not require a broad knowledge of art history to participate in these tours.

The Renaissance to the Baroque

Dutch and Flemish Painting

Impressionism and 'La Belle Epoque'

Modern Art from Cézanne to Surrealism

Abstract Expressionism, Pop and Contemporary Movements

Tours of the Canadian Collection
Canadian Art – Looking Back: An exploration of the historical collection from about 1750 which traces the cultural heritage of Canadian art. Students discussed the development of painting to the period of the Group of Seven and their contemporaries.

Canadian Contemporary Art 1940-1980: Canadian contemporary art from David Milne to Performance and Punk.

Canadian Survey: The above tours could be combined in a single visit to include both the historical and contemporary areas of the Canadian collection.

Interdisciplinary Tours
History and literature classes were encouraged to participate in these programs. Emphasis was placed on any area of the Permanent Collection listed in the thematic and historical periods mentioned above. Students participating in these tours did not require an art background.

Painters and Poets in Canadian Art: This tour explored the relationship between the visual arts and literary arts in Canada from the early nineteenth century to today.

History through the Artist's Eyes: The orientation and tour concentrated on the work of art as a document of history that reveals the period from which it comes.

Art with a Political and Social Message: A discussion of the artist as social and political commentator, concentrating on the twentieth century.

Tune In: Interviews with Painted People: This program was designed for senior students who are interested in investigating paintings by becoming the characters depicted in them. Students worked in small groups to interpret paintings of their choice using the interview format as a starting point.

Secondary Level Programs Didactic Exhibitions
This year Secondary Level Programs produced two didactic exhibitions for Gallery E. On April 19, 1985, *Sculpture: Questions of Definition* opened and offered a challenging look at the work of six contemporary Toronto sculptors. In February 1986, *History! What's It Got To Do With Art?* opened, focussing on the ways that art documents its time period and its social/political milieu. Major touring programs, including orientation and materials for teachers, accompanied the exhibitions.

Special Reception
A reception/workshop was held at the Gallery to introduce teachers to *History! What's It Got To Do With Art?* Approximately 100 teachers and art coordinators attended, many of whom were history teachers – new Gallery users.

Professional Development Opportunities for Teachers
Secondary Level Programs staff was involved in professional development to a greater degree this year with teachers of history and literature. Approximately 400 teachers attended workshops.

Advanced Programs
In addition to the regular list of eighteen touring programs offered, Secondary Programs continued to provide a service to teachers of advanced students requiring more specialized Gallery visits. These took place throughout the year and involved approximately 150 students.

Educational Conferences
Secondary Level Programs presented workshops in Waterloo, Ontario at the Impact '85 Conference and in London, Ontario for the Ontario Society for Education Through Art.

Curatorial Exhibitions
Secondary Level Programs staff toured all curatorial exhibitions and the Permanent Collection during the year.
Touring Statistics:

Conducted Visitors:	8,776
Unconducted Visitors:	2,834
Total:	11,610

Secondary Level Programs and Gallery Events
Secondary Level Programs participated in Members' evening programs, A Celebration weekend, and March Break, providing staff, materials, and program events.

Adult Programs Department

Gallery Talks and Group Tours

The diverse program of regular talks and group tours offered over the past year by staff and docents continued to enjoy strong and enthusiastic public support.

Regular Talks per Week:	15
Total Attendance at Talks:	13,636
Booked Group Tours and Special Events Attendance:	2,139
Number of Active Docents:	28

Courses

From Cave Painting to Conceptual Art: A Survey of Western Art History

The English Country House

A Connoisseur for Today: The Best of Kenneth Clark

Looking at Contemporary Art

Lectures

Changing Taste in Art

PRINTSPRINTSPRINTSPRINTS

Master Forgers: Charlatans of the Art World

Exhibitions

Eye Spy: The Search for Quality in Art
Eye Spy, an innovative exhibition sponsored by ASCOLECTRIC limited, was conceived and developed from the outset to satisfy the public's need for an informative and enjoyable learning experience in the intriguing field of connoisseurship. An interactive educational process was encouraged through the use of engaging forms of animation, including a unique system of question-and-answer 'flipper' labels, first-person audiotapes, and computer games played on a Macintosh supplied by Apple Canada Inc., the first use of this technology in the galleries. In addition, various audience surveys were conducted in order to fully assess the impact of the exhibition.

Publications, Videotape Scripts

"Professional Volunteers: A Contradiction in Terms?" *Museum Quarterly*, Winter, 1986.

Bartolommeo, Masterworks Series #10.

Pissarro, Masterworks Series #21.

William Notman, Videotape script.

Jack Bush, Videotape script.

Eye Spy: A Do-It-Yourself Guide to Quality in Art, Exhibition Booklet.

"Luca Cambiaso St. Mark Reading," in *The Malcove Collection*, University of Toronto Press.

Outside Lectures, Conferences

Sir Joshua Reynolds' Collection of Paintings.
University of Bristol and Royal Academy of Arts, London.

Sir Joshua's Rembrandts.
Reynolds Symposium, Royal Academy of Arts, London.

Reynolds' Collection of Paintings by Rembrandt.
American Society for Eighteenth-Century Studies, Williamsburgh, Virginia.

Parallels to Jacques-Louis David's "Oath of the Horatii."
Chair, Annual Meeting, American Society for Eighteenth-Century Studies, Toronto.

Educators Special Interest Group.
Canadian Museum Association Annual Conference, Toronto.

Emerging Trends in Volunteerism.
Ontario Museum Association Annual Meeting, Toronto.

Eye Spy. Woodstock Art Gallery and Macdonald Stewart Art Centre, Guelph.

AGO Staff Lectures and Walking Tours

The 1984 Miss General Idea Pavillion

Canadian Jungle: The Later Work of Arthur Lismer

Atma Buddhi Manas: The Later Work of Lawren S. Harris

Art on Paper and its Enemies

More than Meets the Eye: Condition as an Aspect of Quality in Painting

Jack Bush: Early Work

Guest Lectures and Walking Tours

Daumier's Republic: Drawings and Paintings of the 1850s
Bruce Laughton, Queen's University, Kingston

Frankenthaler: Paper Into Canvas, Canvas Into Paper
Karen Wilkin, Trent University, Peterborough

Adventures in Connoisseurship
Jean Sutherland Boggs, Special Advisor to the Minister of Communications, Government of Canada

Old Master Connoisseurship: Rembrandt and Brueghel
Joaneath Spicer, University of Toronto

Italian Drawings from the Collection of Duke Roberto Ferretti
David McTavish, Queen's University, Kingston

William Notman's Staff and Studio
Stanley Triggs, McCord Museum, Montreal

The Philip G. McCready Annual Memorial Lecture on Canadian Art
The Mythology of Saint-Hilaire in Paul-Emile Borduas's 'Abstractions'
François-Marc Gagnon, Université de Montréal

The Ulysses Syndrome
Ian Vorres, Vorres Museum of Contemporary Greek Art, Greece

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Michelangelo Pistoletto, Artist

Milton Avery
Karen Wilken, Guest Curator

Christopher Pratt
Christopher Pratt, Artist

Psychoanalysis and Feminism
Mary Kelly, Artist

Activity Centre

The Gallery School

Four different programs of instruction in the studio arts taught by professional artists comprise The Gallery School.

The Junior School: A thirty-week calendar of courses in Painting, Comprehensive Painting, Printmaking, Comprehensive Printmaking, and Sculpture for students between the ages of 8-18 was held after school from 4:00 – 6:00 pm, September to May. Preparatory Drawing, a thirty-week intensive drawing course to prepare high school students for subsequent application to the Advanced Studies curriculum was held on thirty Saturdays from 9:00 am – 1:00 pm.
12 courses, 6 instructors, 182 students, 11,880 student hours.

Summer Art Studio for Kids: A four-week summer version of the Junior School program, five days a week during July. Included Painting, Printmaking, and Sculpture.
9 courses, 5 instructors, 119 students (8-18 years), 7,140 student hours.

Advanced Studies in Visual Art: A two-year program in the studio arts taught at pre-college level for selected high school students on thirty Saturday mornings from September to May. Drawing: 17 students; Painting I: 15 students; Painting II: 17 students; Printmaking: 8 students; 4 instructors, 6,840 student hours.

Animation Studio: Students aged 8-18 were introduced to a full range of animation techniques during this thirty-week program held on weekends, September to May.
3 courses, 3 instructors, 47 students, 4,230 student hours.

Super Summer, Super-8 Animation Studio: The July session of Animation Studio provided instruction to students aged 8-13 in animation techniques from flip books to sound cartoons.
2 courses, 2 instructors, 19 students, 1,140 student hours.

The Senior School: Opportunities in continuing education for the adult student in the studio arts. Evening courses were held in three ten-week terms and an eight-week summer term. A new twenty-week drawing course was added in the Winter term.
23 courses, 7 instructors, 276 students, 7,992 student hours.

The Activity Centre during "A Celebration" Weekend.

Course subjects:

Introduction to Drawing
Intermediate Drawing
Life Drawing
Drawing: From Mark to Magic
Introduction to Printmaking
Watercolour
Painting with Acrylic
Advanced Painting Exercises

Totals for The Gallery School: 53 courses, 27 instructors, 700 students, 39,222 student hours.

Studio Visits
The Studio Visits program placed an emphasis on stimulating an awareness of art-making processes, the tools, materials, and equipment used, how artists work, the source and historical importance of their ideas, and the relevance of galleries. Discussions and demonstrations were followed by a hands-on session with related materials. Visits conducted by teams of Studio Artists and Education Officers three days a week, thirty-one weeks, September to May.
Total 14,822 students, 29,644 student hours.

Sunday Studio
A free family activity in studio arts held on sixteen Sunday afternoons from November to March and during March Break.
3 instructors, 20 periods, approximately 10,400 visitors.

Special Demonstrations/Courses/ Lectures/Exhibitions
In addition to regularly scheduled courses and activities, special demonstrations, workshops, and courses were held throughout the year for children and adults.

April — *Gallery School Student Print and Drawing Exhibition*
Work by students of Moira Clark and Carol Matson, aged 8-13 at the Free Times Cafe, Toronto.

June — *Annual Gallery School Exhibition*
Students of the Gallery School exhibited their works in the Activity Centre.

August — *Black Creek Pioneer Village's 25th Anniversary Celebration*
Printmaking demonstrations by Gallery School artists.

October — *Selected Paintings and Prints from the Gallery School*
Work by students of the Gallery School on exhibition in the mezzanine corridor to the Activity Centre.

January — *Advanced Studies Exhibition*
Selected work from students in the Advanced Studies in Visual Arts program on exhibition in the mezzanine corridor to the Activity Centre.

March — *March Break*
Animation screening and exhibition of related drawings and plasticine models in the Margaret Eaton Gallery. *Drop-in Studio* expanded to run five hours per weekday. *Artist at Work:* James Thornton; demonstration of materials and methods of his works currently in progress.

Edward P. Taylor Audio-Visual Centre

Present Holdings

Slides	
circulating	79,500
archives	22,500
total	102,700
Videotapes	202
Films	203
Film Stills	750
Audiotapes	327

Acquisitions

Slides	
Acquired internally	4,874
Acquired externally	1,165
Catalogued	4,000

Media Kits

Canadian Architecture

Canadian Drawings and Watercolours

Canadian Prints

Canadian Sculpture

Canadian Women Artists: A Brief Survey

Videos

Crown Life/Crownx Art Collection

Civilisation
Pt. 1 – The Skin of Our Teeth
Pt. 2 – The Great Thaw
Pt. 3 – Romance and Reality
Pt. 4 – Man – The Measure of All Things
Pt. 5 – The Hero As Artist
Pt. 6 – Protest and Communication
Pt. 7 – Grandeur and Obedience
Pt. 8 – The Light of Experience
Pt. 9 – The Pursuit of Happiness
Pt. 10 – The Smile of Reason
Pt. 11 – The Worship of Nature
Pt. 12 – The Fallacies of Hope
Pt. 13 – Heroic Materialism

Adult Tour of the Permanent Collection.

Hands On

Wintario Insert

Art Gallery of Ontario

Ken Danby Book-signing at the Art Gallery of Ontario

From the Four Quarters

Kurelek's Vision of Canada

The Mystery of Henry Moore

R. York Wilson

Spectrum #1

Lawren Harris: Journey Towards the Light

Spectrum #2

Christopher Pratt: A Retrospective

An Intimate Glimpse of van Gogh at Neunen

The European Iceberg – Visual Arts Program (Germano Celant Lecture of February 10, 1985)

Spectrum #3

Interview with Judy Chicago

Film Stills – 117

Usage and Circulating Figures

Loans made involving 35,887 slides, 164 media kits and videotapes	1,481
In-house film loans	116
Carrel appointments	165

Film Series

Five major film series were presented this year: *Canimation, Bruce Elder Retrospective, Blacklisting, Douglas Sirk Retrospective, I'm a Stranger Here Myself*, with several smaller programs and single screenings. There were 177 films screened including experimental, animation, documentary, and features.

Total attendance for special series:	5,670
Total attendance for noon-hour films:	1,353

Media Productions

'Spectrum' Video Newsmagazine

Thirty-minute programs for television.
Spectrum # 1
Spectrum # 2
Spectrum # 3

Statistical Report of Media Productions Bookings

The Media Productions Department is responsible for the supply, operation, and maintenance of audio-visual equipment for Gallery programs. In the past year, the Department handled 1,071 bookings in the following categories:

Major	229	Orientation	546
Minor	244	Outside	52

Multi-Projector Slide/Tape Packages

History! What's It Got To Do With Art? for Secondary Level Programs (2 versions)

Vatican Splendour for Adult Programs

Audiotape Productions

Eye Spy: 30-second radio PSA for Communications

Eye Spy: readings used in exhibition for Adult Programs

Videotape Productions

Oppenheim: a documentation of the Dennis Oppenheim acquisition

Pratt: a 20-minute interview of Christopher Pratt used in the exhibition space

Eye Spy: PSA for Communications

Pratt: PSA for Communications

A Celebration: PSA for Christmas Celebration Committee

Rabinowitch Installation: documentation of recent AGO sculpture acquisition

General Production

Photography and audio recording was done for the Elementary and Secondary Level Programs including the upgrading and transfer of audiotapes for all orientation packages and photography for *P.D.*, *Life Times*, and *Canadian Artists* packages.

Archives

Several subjects have been videotaped with the intention of retaining them for archive purposes. These include interviews of John Gutmann, Christopher Pratt, and Richard Hamilton and the documentation of conservation work on Franz Kline's *Cupola*.

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Bradburne, Libby

George Agnew Reid (Canadian, 1860-1947), *The Other Side of the Question*, 1890; oil on canvas, 104.0 x 132.5 cm. Purchase.

Bradley, Miss H. Merrill
Bradshaw, James A.
Bratty, Mrs. Rudolf
Breckenridge, John G.
Breckenridge, Miss M. E.
Breckenridge, R.J.
Brennan, Mrs. J.F.
Brennan, John J.
Brenner, Mrs. E.M.
Brent, John E.
Brenzel, Miss Alison
Brenzel, Miss Elizabeth
Brenzel, Henry S.
Brenzel, James Mehr
Brenzel, Lawrence A.
Bricker, Gordon J.
Brigden, G.G.
Briggs, Earle D.
Britnell, Miss Elizabeth
Britnell, Jordan
Britnell-Fisher, Mrs. M.
Britton-Foster, R.B.F.
Broadhurst, W.H.
Brody, Mrs. Pearl
Bronfman, Edward
Bronfman, Peter
Brooks-Coles, Mrs. Marilyn
Brown, Carl
Brown, David H.
Brown, F. Bruce
Brown, Dr. G. Robert
Brown, Mrs. Mary C.
Browne, Mrs. Quennefer
Bryson, Mrs. Janet
Bunting, J. Pearce
Burgess, Mrs. Kenneth
Burka, Brian J.
Burka, Mrs. Margaret
Burka, Patrick F.
Burnet, Miss Jean
Burns, Jeffrey Howard
Burns, Latham C.
Burns, Robert
Burnside, Sheila G.
Burpee, Mrs. Helen
Burrows, Ms. S. Katharine L.
Burton, G. Allan
Burton, Mr. James A.

Bushell, Miss June, Q.C.
Bushnell, W.J.
Butt, Gene W.
Butterfield, Dudley G.
Byrne, Robert
Caldwell, Mrs. Spencer W.
Cameron, A.J.
Cameron, Kenneth Aird
Campbell, H.B.
Campbell, Mrs. Vivian
Campbell, Mrs. W.H.
Caplan, Arthur
Capon, Tawny Maclachlan
Cara, J. Lawrence
Carlisle, Mrs. Donald C.
Carlstrom, Mrs. Frances
Carr, E.P.
Carroll, Mrs. M.R.
Carson, Mrs. Eleanore
Carter, Mrs. J. Edwin
Carter, Tullis N.
Casse, Mrs. Helen
Cassels, Mrs. Hamilton
Celant, Mr. Germano
Centner, A.M.
Centner, Mrs. A.M.
Chalmers, Mrs. Clarice
Chalmers, Mrs. Floyd S.
Chant, Dixon S.
Chant, Mrs. Dixon S.
Chapnick, Dr. Paul
Charters, Mrs. Barbara
Chin Fook, Dr. Trevor J.
Chisholm, Robert F.
Chiu, Dr. John H.
Chiu, Mrs. Yvonne
Chrones, Mrs. Matina
Clarkson, Miss Margot
Clarkson, Max B.
Clarkson, Mrs. Max B.
Coburn, Miss Kathleen, O.C., LL.D.
Cochrane, Dr. R.C.
Cohen, J.C.
Cohen, Ms. Mina Daintry Dover
Cohen, Mrs. Rochelle Stupp
Cohen, Dr. Sheila G.
Cohen-Liles, Ms. Annette
Cole, Dr. Arthur R. Cooper
Cole, Dr. John E. Cooper
Cole, Stephen
Conforzi, John P.
Connell, H.B.M.
Coon, Burwell R.
Cooper, Miss Cynthia
Cooper, Mrs. Donald M.
Cooper, Mrs. Evelyn
Cooper, Mrs. G.H.
Cooper, Miss Heather
Cooper, Jack
Cooper, John H.
Cooper, Mr. North
Cooper, Mrs. North
Cooper, Sydney C.
Cornblum, Murray
Cornblum, Mrs. Murray
Corolis, Mrs. G.H.
Cosentino, Sam
Couling, Prof. Gordon
Cousens, Ms. Jean-Frances
Cowperthwaite, G.H.
Cowperthwaite, Mrs. G.H.
Cragg, Peter S.
Cragg, Mrs. Peter S.
Craig, John A.D.
Crang, J. Harold
Crashley, Mrs. J. Douglas
Crawford, Mrs. H. Purdy
Crawford, Martin
Croft-Murray, Mrs. Edward
Cronin, Dr. R.F.P.
Cronyn, James B.
Cronyn, Mrs. James B.
Cronyn, John B.
Crookston, J. Ian
Crookston, Mrs. J. Ian
Crothers, James F.
Crudge, R.W.
Cunningham, Mrs. A.I.
Dale, W.E.H.
Dales, Mrs. J.H.
Dales, Mrs. Robert L.
Dalley, F.F.
Daly, R.O.
Daly, Mrs. R.O.
Darroch, Lois E.
Davidson, Brent
Davidson, Hugh
Davidson, Ian D.
Davidson, Ross W.
Davies, Mary P.
Davies, Mrs. Robertson
Davis, Richard
Deacon, Fraser
Deale, Mrs. Blair B.
de Bustin, Mrs. Anthony
de Freitas, Miss M.
de Journo, Mrs. T.V.
de Pencier, Michael
de Pencier, Mrs. Michael
de Souza, Mrs. Anna Maria
de Tariczky, Mrs. Zoltan
Delamere, Mrs. T.D.
Del Zotto, Mrs. Carol A.
Demisch, Mrs. Marion
Dempsey, Mrs. Eleanor S.
Dennis, David
Denton, His Honour Judge Frank
Derry, Mrs. Margaret
Derzyruka, Miss Julia
Detweiler, Dr. H.K.
Dewan, Mrs. Janet
Diamond, A.E.
Dickson, G.H.
Dickson, Dr. J.
Dingle, Terence
Dingman, D.W.
Dodd, Peter Durham
Doherty, D'arcy
Dohrenwend, Miss Doris
Donald, Mrs. James L.
Doole, Miss Irene A.
Douglas, C.R.
Douglas, Mrs. C.R.
Douglas, Howard R.
Downes, Christopher P.
Downie, Mrs. Hugh
Downing, Miss Jean C.
Doyle, J. Anthony
Drake, Mrs. Stillman
Drake, William L.
Draper, Mrs. Darrell
Drew, Mrs. George
Duncan, E.J.B.
Dungey, Thomas S.
Dunkelman, Ben
Dunkelman, D.
Dunn, J.W.
DunSeith, Miss Marie
Dyment, Douglas R.
Dyment, Mrs. Mary
Eagan, Mrs. Maureen
Eaton, Mrs. Alan Y.
Eaton, Mrs. Fredrik S.
Eaton, J.W.
Eaton, Thor
Ebers, Mrs. Lonti
Edison, Mrs. John G.
Edwards, R.E.
Elder, J.J.
Elder, Mrs. J.J.
Elefont, Marcel
Elia, Miss Julia Olga
Elliott, Mrs. Ellen B.
Elliott, John B.
Ellis, Barton S.
Elsen, Miss Brigid
Emmerson, Miss Margaret
Evans, Mrs. F.O.
Evans, Dr. J.R.
Evans, Mrs. J.R.
Ewart, Mrs. J.H.
Fagan, Mrs. S.J.
Fairfield, Robert C.
Fairfield, Mrs. Robert C.
Fairgrieve, William R.
Farlinger, William A.
Farquhar, Gordon N.
Farquharson, Dr. Helen Anne
Farrell, Brian
Farwell, C.F.
Fee, Dr. G.A.
Fell, Frazer, Q.C.
Fellowes, Miss Rae
Ferguson, Gerald
Fienberg, John David
Finch, Mrs. Gordon
Finlayson, Mrs. R.W.
Fisher, A.J.
Fisher, Gordon N.
Fisher, Mrs. Gordon N.
Fleck, Dr. James D.
Fleming, Miss Shirley A.
Fletcher, F.E.
Fletcher, Mrs. F.E.
Fogler, Harry L.
Foley, J.L.
Foon Mei, Joseph
Forge, Mrs. O. Joan
Foster, Dr. J.S.
Foster, Mrs. Robert J.
Fournier, Gerald J.
Franceschini, Leonard
Frankel, Mrs. Carl M.
Frankel, Mrs. Egmont L.
Frankel, Roy F.
Frankel, Mrs. Roy F.
Frankfort, Sydney G.
Fraser, Gordon Gerald
Fraser, J.C.
Fraser, Norman
Frazee, Rowland C.
Freeman-Attwood, E.C.
Freyseng, W.P.
Frieberg, Joseph
Frum, Dr. Murray B.
Gairdner, Mrs. K. Bell
Galt, Thomas M.
Gardner, James A.
Garrity, D.
Garrow, James W.
Garvin, William S.
Gelber, Nahum, Q.C.
Gellman, Albert
Gibbons, Alan O.
Gibson, Miss Ann J.
Gibson, Mr. F. Douglas
Gibson, Goodwin
Gibson, Miss Marion
Gilbert, Dr. C.M.
Gillespie, Mrs. Alastair W.
Gillespie, The Hon. Alastair W.
Gillies, James
Gilmour, A.H.
Gilson, Miss J.
Girard, Syvret B.
Glassco, Miss Briony
Glassco, Daniel
Glassco, Mrs. J.G.
Glassco, Rufus
Glassco, Mrs. W.G.
Goad, Miss Allison L.
Goad, Geoffrey
Goad, Miss Jennifer M.
Goad, Mrs. J.L.
Goad, Miss Laurie
Goad, Miss Martha D.
Godfrey, Bert
Godfrey, Sen. The Hon. John M., Q.C.

Godfrey, Mrs. J.M.
Goldfarb, Mrs. Joan
Goldhar, Mrs. J.B.
Goldhar, Maxwell
Goldring, Charles W.
Goldsmith, W.L.
Goluboff, Dr. Lanny
Gooderham, Mrs. G.W.
Gooderham, H. Stephen
Gooderham, Mrs. H. Stephen
Goodman, Edwin A., Q.C.
Goodman, Wolfe D.
Gordon, Christina Lockhart
Gordon, J. Peter
Gordon, John Lockhart
Gordon, Lamont L.
Gordon, Nicole Lockhart
Gordon, Sidney
Gossage, Mrs. Leigh
Gould, Janet Randall
Gould, Mrs. John M.
Gradenwitz, Ms. Carol J.
Graham, Catherine
Graham, Dorothy
Graham, Dr. John W.
Graham, Mrs. K.M.
Graham, Miss Margaret
Graham, Roderick
Grand, Mrs. P.F.
Grant, David R.
Grant, Mrs. Betty M.
Gray, Gordon C.
Graydon, Mrs. A.R.
Greenbaum, Mrs. Lorna
Greenfield, Mrs. Charles G.
Greenleaf, Miss Barbara
Greer, William N.
Greey, Mrs. Paul B.
Griffin, Anthony G.S.
Griffith, Mrs. E.N.
Griffith, Mrs. Joanne
Gross, Harold
Groves, Mrs. Harold
Grubb, Edward
Guest, David G.
Guest, Mrs. Valerie F.
Gunn, R.A.
Guthrie, H. Donald
Gutmann, J.
Guttman, Herbert
Hahn, Benno F.
Hahn, Mrs. Benno F.
Hahn, Miss Brenda
Hahn, Dr. Neil
Haiblen, Mrs. Fred
Hair, Dr. Charles H.
Haladner, Irwin
Halbert, Dr. Ralph
Haley, Miss Donna J., Q.C.
Hall, John A.
Hall, Larry M.
Halliday, Dr. Mabel
Hamilton, Austin K.
Hamilton, Miss Elizabeth D.
Hamilton, John P.
Hamilton, Mrs. Robert M.P.
Harding, C. Malim
Harding, Mrs. C. Malim
Harris, Miss Catherine A.
Harris, David R.
Harris, Lawren P.
Harris, Mrs. Lorna
Harris, Mrs. Robin S.
Harris, Mrs. W.H.
Harris, Mrs. William C.
Harrison, Mrs. E.P.
Harrison, Michael St. B.
Hatch, H. Clifford
Hatch, William M.
Hattin, Albert
Haynes, Dr. R.M.
Haynes Connell, Mrs. L.
Hayos, Vera A.
Heaslip, Mr. William A.
Heasman, Dr. G.A.
Hees, George H.
Heffernan, Paul J.
Heintzman, Mrs. George T.
Heintzman, Mrs. Jane
Heintzman, William D.
Heisey, W. Lawrence
Held, Bryan A.
Hellyer, The Hon. Paul T.
Hendeles, Ms. Ydessa
Henderson, Mrs. Douglas C.
Henderson, Lyman G.
Henderson, Mrs. Paul
Henderson, Mrs. Lyman G.
Hendrick, Mrs. K.C.
Hendrick, Miss Susan Elizabeth
Hepburn, Graeme
Hepburn, J.T.
Hepburn, Mrs. J.T.
Hepburn, Warren
Herington, Harold
Herold, Jeffrey S.
Herman, W. Bernard
Hermant, Peter
Hermant, Sydney
Herod, W.J.
Hershoran, H.S.
Hertzberg, Peter
Herzig, E.
Hetherington, Miss Helen
Higginbotham, Mrs. D.C.
Hill, Dr. Clarence
Hill, Dr. F. Marguerite
Hill, Mrs. W.F.
Himel, Mrs. Marcel
Hitchins, Douglas H.
Hoag, Mrs. Sarah
Hodgson, David Y.
Hodgson, Mrs. Mary E.
Hoefenmayer, Mrs. Oriel
Hogarth, Mr. R.M.
Holbrook, Dr. J.G.
Holbrook, Mrs. J.G.
Holden, Mrs. John N. D.
Holland, H.P.
Holmes, Mr. B.T.
Holmes, Mrs. Phyllis
Holtby, Christopher Schury
Hooey, Wayne
Hoover, Mrs. Dorothy
Horban, Roman
Horban, Ted
Horn, Dr. I.H.
Horne, Christopher E.
Horne, Cleeve
Horner, Dr. C.
Horner, Harry
Horner, Mrs. Harry
Horsey, W. Grant
Howard, Ernest
Howell, Dr. H. Doris
Howes, The Rev. Anne
Howson, Mrs. C. Donald
Hoyt, C. Grandison
Hrab, Dr. Stanley W.
Hrab, Dr. Togra
Hudson, John W.
Hull, Rodney
Hunter, Dr. William S.
Huycke, E.J.M.
Ignatieff, Mrs. Nicholas
Inglis, M.M.
Irvine, Mrs. Herbert
Isaac, Dr. Richard
Jack, Mrs. Muriel E.
Jackson, Philip B.
Jacobsen, R.C.
James, R.W.F.
James, Dr. William F.
Janes, Lloyd G.
Jennison, Mrs. G.L.
Johns, Sir Francis
Johnson, Miss Elspeth
Johnson, Mrs. L.R.
Johnston, Albert C.
Johnston, Mrs. Ian C.
Jones, Constance M.
Jones, Grant W.
Jordan, John
Josefowitz, David
Josefowitz, Samuel
Josefowitz, Dr. Nina
Josephson, Dr. Joshua
Josephson, Dr. Robert L.
Joubin, Dr. Franc R.
Kane, J. Bryan
Karrel, Mrs. Helen
Kaspar, Emerich
Keachie, L.M.
Keagey, Miss Joan E.
Keenan, Patrick
Keith, W.J.
Kelner, Dr. M.J.
Kemp, John P.G.
Kennedy, A.A.
Kennedy, L.W.
Kenner, Mrs. H.B.
Kent, D.F.
Kershaw, H. Mary
Kessler, Maurice
Kessler, Mrs. Maurice
Kilbourn, Kenneth M.
Kilbourn, Miss Rosemary
Kilgour, Mrs. R.C.
Kilner, J.L.
King, Mrs. A.S.
Kinnear, David
Kircheis, Albert
Kircheis, Mrs. Albert
Kirk, H.H.
Kirzner, Paul
Kirzner, Mrs. S.
Koerner, Mrs. Michael M.
Koffler, Mrs. Murray
Kofman, Dr. Oscar S.
Kolisnyk, Peter
Konopny, Mrs. Goldie
Kopas, Miss Brigitte E.
Kopas, Jeffrey R.H.
Kopas, Ronald D.B.
Kossar, Mrs. Zena
Laidlaw, Miss M.A.
Laidlaw, R.G.N.
Laing, Charles W.
Laker, R.E.
Lambert, Allan T.
Lamanna, Carmen
Lander, Mrs. L.B.
Langford, Miss Mary I.H.
La Prairie, R.T.
Laski, Mrs. Bernard
Laski, Miss Jennifer
Laski, Miss Patricia
Latner, Albert J.
Laundy, Kenneth
Lawrence, Judith
Lawson, Donald G.
Lawson, John B.
Lawson, M.B.M.
Lazier, Mrs. M.J.C.
Leach, Mrs. William G.
Leduc, Mrs. J.B.
Lee, Dr. A.J.
Lee, Mrs. M. Patricia
Le Feber, Mrs. Rosalind
Lefroy, Miss Beatrice
Legge, Bruce J.
Lehner, Friedrich
Leighton, Mrs. P.
Leitch, John D.
Leslie, M.A.
Le Sueur, Mrs. R.V.
Levenston, Gerald F.
Levin, Mrs. Murray L.

Ian Carr-Harris (Canadian, b. 1941), *Untitled*, 1984-85; painted wood, audio components, electrical components (3 units), 2.2 x 10.0 x 2.1 m (installation dimensions). Purchase.

Levine, Mrs. Carol Cowan
Levine, Stan
Le Von, H.A.
Levy, Mrs. Barbara
Levy, Jerry A.
Levy, Mrs. Lillian
Lewis, John M.
Lewis, Mr. W.J.D.
Lewtas, Dr. Janet
Lind, Philip B.
Lind, Mrs. Philip B.
Lindsay, Roger A.
Little, A.J.
Livingstone, H.E.
Livingstone, Harold W.
Loar, W.R.
Lochhead, Kenneth C.
Lockwood, Dr. A.L.
Longstaffe, Mrs. J.R.
Lopes, Dr. A.D.
Love, Denis
Love, Mrs. Denis
Love, Gage H.
Lovell, Syd
Lowidt, Mrs. Frank D.
Lozinski, Mrs. Joan
Lunenfeld, Samuel
Luney, Miss Marion I.
Luxenberg, Mrs. Benjamin
Lynch-Staunton, Mrs. Victor
Macaulay, Robert W., Q.C.
Macaulay, Mrs. Robert W.
MacBeth, Miss Lundia
MacDonald, Catherine J.
Macdonald, Miss Catherine M.
MacDonald, The Hon. Donald S.
MacFarlane, Mrs. Caroline
MacFarlane, Dr. P.R.
MacFeeters, Mrs. R.L.
MacGill, Miss Elsie Gregory
Machell, Miss Margaret S.
MacKay, Mrs. Stuart
MacKenzie, Michael A.
Mackie, A.G.
Maclachlan, Alan W.
Maclachlan, Anna
Maclachlan, Heather
Maclachlan, Jock G.
MacLachlan, Mrs. K.S.
MacLennan, Dr. David A.
MacRae, Mrs. C.A.
MacTaggart, Mrs. Susan
Madill, Henry H.
Malcolmson, Harry A.
Malcolmson, Mrs. Harry A.
Mandell, Peter H.
Manford, Mrs. W. Allan
Mann, Mrs. C.W.J.
Mann, Mrs. Elinor V.
Mann, Fred M.
Mara, Mrs. George E.
Marchment, A.R.
Marcus, Ms. Elizabeth
Margison, A.D.
Martin, Mrs. Craufurd
Martin, David R.
Martin, Miss Helen
Martin, R.K.
Matthews, Beverley, Q.C.
Matthews, C.A.G.
Matthews, Mrs. D.G.
Matthews, Mrs. R.O.
Matthews, Mrs. Sandra
Matthews, Mrs. W.L.
McCarthy, Miss Brenda
McCarthy, John L.
McCarthy, Mrs. John L.
McCarthy, Mrs. Katherine M.
McCarthy, Leighton
McCarthy, Thomas G.
McCaughey, Andrew
McCleary, Dr. Paul
McClelland, John A.
McCoig, Miss Beulah
McCombie, Dr. A.M.
McConnell, J.E.
McCormack, J.D.
McCormack, Thomas G.
McCready, A.J.
McCready, Mrs. Philip G.
McCuaig, Mrs. J.A.
McCutcheon, Mr. F.Y.
McCutcheon, James W., Q.C
McCutcheon, Susan E.M.
McDonald, H. John
McDougald, Mrs. J.A.
McEachren, Col. Frank F.
McFadyen, John D.
McGibbon, D.W.
McGrath, Dr. Brian H.
McGuire, John
McGregor, R.H.
McIntosh, Donald
McKay, Mrs. Michael J.P.
McKenna, Dr. Teresa
McKinnon, Mrs. N. Keith
McLaughlin, Mrs. Virginia
McLean, Miss Carol
McLean, Mrs. Donald
McLean, Mark F.
McLean, Paul S.
McLeish, D.
McMechan, John
McQueen, R.J.
Medland, C.E.
Meech, R.C.
Meech, R.G.
Megill, Mrs. Marion L.
Meighen, Mrs. Maxwell C.G.
Metrick, Mrs. Fred S.
Mettner, Mrs. Johanna
Miano, Mrs. Joyce Louise
Miles, Mrs. C.W.E.
Miller, Ms. Dorothy R.
Miller, Mrs. Marvin E.
Miller, Mrs. Mary Anne
Miller, T.D.
Miller, William M.
Mills, Colin C.
Mills, Mrs. Donald S.
Milne, Douglas G.
Milne, Mrs. Kathleen
Mingay, Arthur H.
Mingay, J. Donald
Minor, Ms. Janet
Mirvish, Mrs. David
Mirvish, Mrs. Edwin
Misener, Paul J.
Mitchell, Bruce H.
Mitchell, Miss Catherine
Mitchell, Mrs. John F.
Mitchell, Mrs. Nancy
Mitchell, Mrs. Osborne
Mitchell, Mrs. Robert
Mockler, H.M.
Mollenhauer, J.D.
Montague, Mrs. George H.
Moore, Mrs. John H.
Moore, Norman G.
Morris, Miss Ellen
Morris, Hugh S.O.
Morris, Jack
Morris, Mrs. R.S.
Morrison, Mrs. Bruce
Morrison, John R.
Morrison, Russell J.
Moser, Gail
Muirhead, Miss Janet
Mulligan, Mrs. C.V.
Mullin, John A.
Mullin, Mrs. John A.
Mulock, Mrs. Joyce
Mulock, Thomas H.
Mulvey, Gerry
Murphy, Mrs. Harold J.
Murray, Ross, Q.C.
Mylrea, James M.
Needler, Ms. Donna J.
Neilson, Allen
New, Ryland H.
Newell, Ms. Eileen
Newell, Mrs. Paul S.
Newman, Mrs. M.F.
Nicholls, D.W.
Nicholls, Mrs. D.W.
Nichols, Mrs. E.C.
Nicholson, Mrs. James
Nickle, Mrs. Nancy
Nickle, Paul
North, J.S.
Northey, C.F.
Nowakowski, Mrs. Susan
O'Brian, Mrs. Ann Plunkett
O'Callaghan, Mrs. Robert
O'Shea, Mrs. Colm P.
Odette, Louis L.
Okun, Meyer H.
Olsen, Eric G.

Olsen, O.H.
Oppenheim, Dennis
Orlando, Mrs. Anthony
Orobetz, Christina L.
Orsini, B.V.
Osins, Dr. Biruta
Osler, Miss E. Henrietta
Osler, Mr. Gordon P.
Osler, Mrs. G.S.
Osler, Patrick C.
Oswell, K.R.
Otten, Alex G.
Otto, Mrs. Ann L.
Pajo, Miss Raija Lee
Papas, Mrs. E.C.
Pape, Mrs. Benjamin
Parkin, Miss Jennifer A.C.
Parkin, John C., Jr.
Pascal, Mrs. Doris
Pearsall, Mrs. R.J.
Peel, Miss Margaret
Pepall, Robert L., Q.C.
Perkell, Henry H.
Perkell, Jack
Perkell, Joseph R.
Perkell, Mrs. Samuel
Perren, Mrs. S.R.
Peter, Miss Shirley E.
Pfaff, Larry
Phelan, Mrs. Helen D.
Phelan, Paul J.
Phillips, Miss Jane
Phillips, Timothy A.
Phipps, Mrs. G.E.
Pigott, J.J.
Pitfield, Ward C.
Pitfield, Mrs. Ward C.
Pivnick, Mrs. Charlotte
Pivnick, Ms. Jillian
Plummer, Miss Edith
Plummer, Mrs. H.L.
Pooler, E.H.
Pooler, E.R.
Pope, Joseph
Porter, George W.
Porter, John C.
Poyntz, Mrs. A. Ross
Pratt, Christopher
Prendergast, Dr. Walter R.
Price, Mrs. Frances
Pringle, Donald M.
Przybyszewska, Ms. Halina
Pullan, Morris
Pulver, Mrs. Zelma E.
Pyne, Robert
Quetton, Hugh E.P.
Quinn, Patrick
Rafelman, Donald
Randall, Mrs. W.O.
Rapp, Miss Laura
Rapp, Miss Lee
Rapp, Morton H.
Rayner, Mrs. Jack W.
Rector, Luther G.
Redelmeier, Mrs. Ernest J.H.
Redelmeier, Mrs. Francis M.
Redelmeier, W. Robert
Rhind, J.A.
Rhind, Mrs. J.A.
Richardson, Bradley W.
Richardson, Mrs. Bradley W.
Richardson, J.A.
Robb, W.D.
Robertson, Norman S.
Robertson, Mrs. R.N.
Robertson, Mrs. W. Struan
Robinette, Mrs. Lois B.
Robinson, T.S.
Rogers, E.S.
Rogers, Lawrence
Rose, Dr. Pearl
Rosenberg, Harold
Rosenberg, Mrs. Laura
Ross, Donald M.
Ross, Mrs. J. Gordon
Rotenberg, Kenneth
Rotenberg, Mrs. Kenneth
Rotman, Mrs. Sandra
Rowe, Mrs. W.L.
Ruby, A. Walling
Ruby, Mrs. A. Walling
Ruby, Miss Janet
Ruby, Miss Mary
Ruby, Miss Victoria
Ruggles, Robert T.
Rumm, Gloria
Russell, John Laurel
Ryckman, Miss Barbara
Rykert, Mrs. Carol H.
Ryley, Mrs. Thomas G.
Ryrie, Jack
Sams, Ms. Judith Anne
Sanders, H.R.
Sanders, Dr. M.
Saunderson, Mrs. Meredith
Saunderson, William J.
Saxe, Rebecca Rose
Saxton, Bernard
Scace, Arthur
Scace, Mrs. Susan
Schachter, Dr. B.
Schatz, Mrs. F.
Schieder, Dr. R.M.K.
Schwartz, Gerald W.
Scott, Ian
Scott, Mrs. Ian
Scott, Miss Jean P.
Scott, Mrs. Mary Jane
Scully, Mrs. V.W.
Searle, Mrs. J.E.
Selby, R.F.
Seymour, Mrs. Harry T.
Shaw, Ms. Sheila Mae
Shaw-Rimmington, Mrs. Marie
Shaw-Rimmington, Miss Mary
Shawn, Mrs. Mark
Shear, Gerald
Shepherd, Miss E. Pearl
Sheppard, John G.
Sheridan, Robert G.
Shields, Victor
Shiff, Allan
Shleser, Mrs. I.H.
Shoniker, Thomas
Shulman, Carl Matthew
Shulman, Jacqueline B.
Shulman, Mrs. Morton
Silverman, Mrs. Peter A.
Simmonds, Miss Jean
Simons, George
Simpson, Mrs. Audrey A.
Sinclair, Mrs. Ian
Singer, Lloyd
Singer, Robert P.
Sirluck, Dr. Ernest
Sirluck, Ms. Katherine
Sirluck, Mrs. Lesley
Sirluck, Robert
Sissons, Mrs. Caroline J.
Slaight, J. Allan
Smart, Charles D.
Smart, Mrs. E.W.
Smith, Mrs. Andrew
Smith, Jane Watson
Smith, Mrs. M.S.
Smith, Mrs. Ryrie
Smith, Mrs. St. Elmo
Smythe, Dr. Hugh
Snell, Dr. Douglas
Snow, F.L.
Solomon, Jules N.
Solomon, Mrs. Jules N.
Sprachman, Mandel C.
Sprachman, Robert
Squires, Dr. Arthur H.
Stapells, Mrs. A.E.
Statten, Dr. Taylor
Steadman, Donald J.
Stearns, Marshal
Stearns, Miss Norah R.
Steele, Harland
Steen, Mrs. B.R.
Steer, C.J.
Stein, Mrs. Cecile
Steiner, Alan N.
Steiner, Mrs. Robert N.
Stennett, J.D.
Stephens, Mrs. C.A.
Sterling, Donald B.
Stevens, J.M.
Stevens, R.W.
Stevenson, Alastair
Stevenson, Mrs. Karen
Stewart, Hamilton Douglas
Stewart, Roy A.
Stewart, Nalini
Stock, Miss Marie L.
Stock, Valentine N.
Stohn, John D.
Stohn, Mrs. John D.
Stoker, Patrick McG.
Stone, Mrs. David M.
Stone, Mrs. Edgar J.
Storie, Thomas F.
Storr, Prof. Richard J.
Stothers, Walter G.D.
Stracey, W.E.
Stuart, A.K.
Stuart, Alexander E.
Stuart, Andrew T.B.
Stuart, J.E.D.
Stuart, James M.K.
Stupp, Mrs. Lillian
Stupp, Randall Mark
Styles, R.G.P.
Sully, Bruce A.
Sutherland, H., Q.C.
Swaine, Donald E.
Swaine, Fred Baird
Swaine, Dr. Fred M.
Swaine, Mrs. Fred M.
Sweeny, William R.
Switzer, Mrs. William
Symons, Graham
Tacon, Mrs. Mary
Tanenbaum, Max
Tangney, Barbara E.
Tangney, James E.
Taylor, Howard W.
Taylor, Mrs. John H.
Taylor, Mrs. Michael
Teller, Ms. Judith
Terry, Rick
Thackray, J.C.
Thomas, Mrs. Alan M.
Thomson, Garth O.
Thomson, Mrs. Lesslie R.
Thompson, James A.S.
Till, Andrew
Tiller, Gordon D.
Tiller, Mrs. Gordon D.
Tinker, J.B.
Todgham, Mrs. Gail
Tomiuk, Nicholas
Torno, Noah
Torno, Philip
Torno, S.C.
Torrie, Mrs. F.G.
Tory, James M., Q.C.
Tory, Mrs. Jean A.
Tory, John A.
Tory, Mrs. John A.
Treutler, Mrs. L.
Trevett, William Edward
Trevor, L.J.
Turriff, Mrs. Charles
Tyas, Philip E.
Tye, Lt. Col. H.T.

Tyler, Mrs. Deborah A.
Ungerman, Irving
Upjohn, Mrs. R.
Upshall, W.G.
Van Der Flaes, Edwin
Van Der Hout, J.B.
Vanstone, Mrs. Joan
van Veldhoven, Jason Bovey
van Veldhoven, Mrs. Peter M.
Varnam, Miss Vivian
Vaughan, David H.M.
Vaughan, J. Bryan
Vernon, Patrick H.
Vernon, Mrs. Patrick H.
Vonwicht, Helga
Waddell, Mrs. R.C.A.
Wadds, Mrs. Robert D.
Waisberg, His Honour Judge H.
Waldie, Gordon, Q.C.
Waldie, Miss Penelope
Walker, Alfred A.
Walker, E.H.
Walker, Gordon P.
Walker, Mrs. Harold C.
Walker, John
Walker, Mrs. Olwen O.
Wallace, Miss Elisabeth
Wallace, Brigadier F.C.
Warburton, Dr. E.G.
Ward, Walter G.
Ward, Mrs. Walter G.
Wardle, Thomas A., Jr.
Warren, Peter H.
Warwick, Miss Mildred
Warwick, Miss Nora
Warwick, Miss Orion
Watkins, William B.
Watson, Alan G.
Watson, Mrs. Alan G.
Watson, Colin G.
Watson, Peter G.
Wax, Dr. Sydney L.
Waxer, Dr. Peter H.
Wear, John
Weatherill, J.F.W.
Webb, Marshall H.
Webb, Peter
Weinstein, Mrs. Myrna
Weir, Miss Nancy
Weldon, David B.
Welsh, Prof. Robert
Wert, W. Howard
Westaway, James W.
Westcott, James W.
Weston, Galen
Weston, Mrs. W. Galen
White, J.R.
Whitley, Mrs. Harold
Whitmore, David G.
Whittaker, Herbert
Wilkes, Hilton
Wilkins, Mrs. Donald J.
Williams, Mrs. Olga M.
Willis, Major R.A.
Willman, Andrew
Willmot, Donald G.
Wills, J.C.
Wilson, A.E.
Wilson, Donald L.
Wilson, Mrs. Donald L.
Wilson, George W.
Wilson, Mrs. H.H.
Wilson, John Alexander
Wilson, Dr. Murray
Wilson, Ross F.
Wilson, Dr. R.J.
Wingfield, R.M.
Withrow, David A.
Withrow, Miss Elizabeth Anne
Withrow, John D.
Withrow, Stephen Forbes
Withrow, W.J.
Withrow, Mrs. W.J.
Wolfe, Mrs. Ray D.
Wood, C.F.
Wood, Donald O.
Woods, David
Wookey, I.R.
Wookey, Mrs. I.R.
Woolley, Ian C.
Woon, Mrs. L. Elaine
Wotherspoon, Mrs. G.D.S.
Wright, Mrs. Dale
Wright, J.W.
Wye, Miss Joyce
Yaremko, John, Q.C.
Yarmon, Mr. Elliott N.
Yarmon, Mrs. Elliott N.
Yeomans, Donald R.
Yolles, Burle
Yolles, L.S.
Young, Bernard
Young, R. Brock
Youngs, Christopher E.S.
Zaldin, Ms. Estelle
Zeidler, E.H.
Zeidler, Mrs. E.H.
Zerafa, Boris E.
Zerafa, Mrs. Boris E.
Zimmerman, Adam H.
Zimmerman, Mrs. Ethelwyn B.
Zweig, Sidney M.
Zwig, Walter

Honorary Life Members

Casson, A.J.
Elwell, Miss Patricia M.
McFaddin, Charles
Michener, Rt. Hon. Roland, Q.C.
Williamson, James
Wilton, Ernest
Zukowski, Eduard

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Staff of the Art Gallery of Ontario as of March 31, 1986

"Artist at Work" program in the Activity Centre.

Director's Office

William J. Withrow *Director*

Beverley Carret *Executive Assistant to the Director*

Gail Henderson *Executive Secretary*

Accounting and Finance Division

Timothy C. Hopcraft *Controller*

Edna Couch *Manager, Financial Services*

Michelle Cook *Computer Operator*

Carmella Stretton *Payroll Clerk*

Denise De Abreu *Accounting Clerk*

Karen Garcia *Accounting Clerk*

Christina Lau *Accounting Clerk*

Administration Division

Norman B. Walford *Chief of Administration and Corporate Secretary*

Noni Regan *Project Coordinator*

Mary-Ann Miller *Assistant to the Chief of Administration and Corporate Secretary*

Shelley Leigh *Secretary/Receptionist*

Administrative Services/Archives

Christine Ardern *Manager*

Jetta McClure *Purchasing Officer*

Mary Fitzmaurice *Purchasing Clerk Typist*

Robert Soutar *Material Handler/Receiver*

Sharon Campbell *Head Switchboard Operator*

Lori Jaynes *Switchboard Operator*

Ruth Jones *Switchboard Operator* (part-time)

Heather Wright *Switchboard Operator* (part-time)

Mark Collyer *Messenger/Mail Clerk*

Sharon McGill *Machineroom Operator*

Cathy Stanford *Assistant Archivist/Records Analyst*

Jill Cuthbertson *Clerk/Typist*

The Book Shop

Jane Brooke *Manager*

Richard Rogers *Buyer*

Donald Rance *Assistant Buyer*

Michael Mathon *Processor*

Brian Gibbs *Assistant Processor*

Eva Raisman *Bookkeeping Clerk*

Tina Prates *Floor Sales Assistant*

Vaughn Perusse *Cashier*

Dining Services

Andrew Parker *Manager*

Michael Kaiser *Secretary/Bookkeeper*

Philip Ou *Executive Chef*

Wai Ming Li *Sous Chef/Coffee Shop Supervisor*

Iwonna Przygocka *Restaurant/Members' Lounge Supervisor*

Restaurant Staff
Jerry Cybulski
Arturo Hernandez
Steve Thornton

Kitchen Staff
Lam Lan Won Ng
Benedetta Digirolamo

Coffee Shop
Monica Fong
Chine Chine Koo

Members' Lounge
Jay Morgan

Restaurant Staff (part-time)
John Kewley
Jack Kwan
Sandra Spencer

Kitchen (part-time)
Quynh Hoang
David Thai

Coffee Shop (part-time)
Alan Eng

Members' Lounge (part-time)
Herbert Charles

Employee Relations

Patricia M. Elwell *Manager, Employee Services*

Priscilla Ratcliffe *Manager, Labour Relations*

Virginia D'Souza *Personnel Assistant*

Gallery Activities/Information Services

Mary Woolverton *Coordinator*

Patricia Cipriani *Special Events Coordinator*

Laurence Madden *Senior Information Officer*

Daniel Thibodeau *Information Officer*

Information Officers (part-time)
Mary Greto
Sandra Dionisi
Krystyna Czereyska

Physical Plant

Douwe S. deLang *Manager*

George Bartosik *Maintenance Supervisor*

Marion Blair
Charles Carroll
Ronald Evely
Edward Gourley
Chi-Keung Lui
Craig McLauchlan
Michael Ronco
Christian J. Rottgen
Donald Scafe
Pedro Vieira
Elizabeth Vincec
James Walke (part-time)

Washroom Attendants (part-time)
Emma Molina
Gisela Navia

Security

Jack Vecchio *Manager*

Assistant Managers
Linas Brazys
Michael Duggan
Denis Fernandes

Security Officers
Rogelio Angeles
Robert Broadley
Donna Creed
Robert Fong Mow
William Fryday
Zbigniew Gorzelak
Nelson Jabbaz
Kerry Kim
Fraser Lawson
Ruperto Ligsay
Michael Litnovetsky
Edward Murray
Karl Rosen
Laurence Saulnier
Ronald Selles
Tahir Soofi
Albert Vaiciulenas
Ron vander Cruysen
Paul Venables
Frank Walters
Thomas Wey

Security Officers (part-time)
Ange Belfiore
Stephen Brown
Greg Cameron
Ernesto Dahiroc
Patrick Grieve
Michael Harrison
Kerry Kim
Gailon Joseph
Eric LaDelpha
Daphne McCormack
John Olszewski
Frank Puidokas
John Quinn
Jennifer Scully
Chris Snell
Douglas Stratford
Susan Vidal
Robert Welter

Cloakroom Attendants (part-time)
Ron Bero
Mary Greto
Doug Moore
Gisela Navia

Curatorial Division

Roald Nasgaard *Chief Curator*

Mara Meikle *Assistant to the Chief Curator*

Anthony Jones *Deputy Chief Curator/Administration*

Wendy Hebditch *Secretary/Receptionist*

Philip Monk *Curator of Contemporary Canadian Art*

Barbara Fischer *Assistant Curator of Contemporary Art*

Cheryl Izen *Secretary*

Dennis Reid *Curator of Canadian Historical Art*

Christine Boyanoski *Assistant Curator, Canadian Historical Art*

Leila Jamieson *Secretary*

Alan Wilkinson *Curator of Modern Sculpture*

Karen Finlay *Assistant Curator, Exhibitions*

Brigitte Quinney *Secretary*

Katharine Lochnan *Curator of Prints and Drawings*

Brenda Rix *Assistant Curator, Prints and Drawings*

Catherine Garside *Secretary*

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Barbara Keyser *Conservator of Contemporary Art*

John O'Neill *Paper Conservator*

Ralphus Ingleton *Practitioner*

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Glenda Milrod *Head*

Rebecca Couch-Seguin *Assistant to the Head*

Marcie Lawrence *Program Coordinator*

Ara Rose Parker *Scheduling Coordinator*

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Barry Simpson *Registrar*

Kathleen Wladyka *Assistant Registrar*

Catherine Spence *Assistant to the Registrar*

Cynthia Ross *Traffic Coordinator*

Parin Dahya *Clerk-Typist*

Kellie Picket *Data Entry Operator*

Rose Marie Fountain *Data Entry Operator*

Technical Services

Bernard Oldcorn *Manager*

John Ruseckas *Chief Preparator*

Akira Yoshikawa *Art Storage Coordinator*

Charles Kettle *Production Assistant*

Christopher Sedgwick *Lighting Technician*

Bruno Kaflinski *Framing Technician*

Charles Simpson *Crating Technician*

Erwin Friedel *Exhibit Technician*

Installation Officers
Jim Bourke
Tim Hardacre

Preparators
Patrick Chuhaniuk
Barry Coombs
Michael Douglas
Wilbert J. Headley
Louis Monstvilas
Ted Rettig
Curtis Strilchuk
Miroslaw Wywial

Reference Library

Karen McKenzie *Chief Librarian*

Larry Pfaff *Deputy Librarian*

Randall Speller *Documentalist/Reference*

Gloria Marsh *Library Technician*

Jane Rhodes *Catalogue Librarian*

Barbara Isherwood *Clerk-Typist* (part-time)

Photographic Services

Maia-Mari Sutnik *Coordinator*

Faye Van Horne *Assistant to the Coordinator*

Karen Heffernan *Photographic Records and Sales Clerk*

Carlo Catenazzi *Head Photographer*

Brenda Dereniuk *Photographer*

Story-telling during March Break.

William Wilson *Photo Technician*

Nina Levitt *Clerk-Typist* (part-time)

Education Services Division

James Williamson *Head*

Diana Primc *Administrative Secretary*

Deborah Percy *Scheduling Officer*

Anne-Marie Jeffrey *Receptionist/Scheduling Secretary*

Elementary Level

Wendie Flaster *Head*

Linda Kricorissian *Education Officer*

Education Officers (part-time)
Murdoch Chisholm
Miriam Davidson
Wanda Dube
Sally Gregson
Dale Sheppard

Secondary Level

Catherine Studley *Head*

Julia Stone *Education Officer*

Education Officers (part-time)
Krystyna Czereyska
Linda Judelman
Elisabeth Khera
Patricia Sullivan

Activity Centre

James Thornton *Head*

Barbara MacPherson *Secretary/Registrar*

David Robinson *Chief Technician*

Artists
Michael Bass
Jane Buyers
Moira Clark
Michael Gerry
Simon Harwood
April Hickox
Marsha Kennedy
Christopher Labonte
Margaret Lawther
Susan Low-Beer
Audrey Mah
Lorne Marin
Carol Matson
Brian McDowell
Patricia Moore
Jean Thib
Jan Winton
David Wright

Education Officers (part-time)
Diana Lunde
Mary Greto
Svitlana Muchin

Assistant Technicians (part-time)
Ginette Legare
Susan Roy

Adult Academic Programs

Peter Gale *Head*

Francis Broun *Education Officer/Lecturer*

David Wistow *Education Officer/Writer*

Education Officers
Ken Dewar
Douglas Worts

Audio-Visual Centre

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Margaret Brennan *Senior Cataloguer*

Lynne Burry *Cataloguer/Researcher*

Norma Elms *Secretary*

Anne Denoon *Loans Consultant*

Helen Humphreys *Clerk-Typist* (part-time)

Media Productions

Henry Dunsmore *Head*

William Webster *Chief Media Technician*

Media Technicians (part-time)
Kwesi Baisie
Lynda Chubak

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Jean Keryk *Assistant Marketing Manager*

Tesse Grosh *Assistant to Manager, Marketing*

Clara Hargittay *Writer*

Catherine Van Baren *Editor*

Filomena De Sousa *Clerk-Typist*

Linda Thomas *Tourism/Group Sales Promoter*

Communications

Gail Hutchison *Head*

Promotion

position vacant *Head*

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Alan Terakawa *Production Coordinator*

Marilyn Pyper *Designer*

Membership/Development Division

Doug Todgham *Head of Development*

Joanne Bonebakker *Assistant*

Diana Reitberger *Senior Development Officer*

Anne Greaves *Manager, Membership Services*

Mary Slavik *Junior Development Officer*

Joan Ridout *Supervisor, Development Services*

Julia Stratta *Development Services Coordinator*

Michelle Cook *Information Systems Coordinator*

Harold Boyd *Membership Services Assistant*

Michael Hampton *Development Services Clerk*

Volunteer Activity Division

Joyce Davenall Turner *Manager of Volunteer Activity*

Christina Tkach *Secretary/Coordinator*

Rita Dingemans *Supervisor, Volunteer Accounting*

Helen Stortini *Secretary*

Cecilia Brown *Secretary/Coordinator, Art Rental and Sales Gallery*

Wanda Lem *Bookkeeper, Art Rental and Sales Gallery*

Maria Enriques *Sales Assistant, Art Rental and Sales Gallery* (part-time)

Joan Krawczyk *Sales Assistant, Art Rental and Sales Gallery* (part-time)

Mary Lou La Rochelle *Bookkeeper, The Reproduction Shop*

Glen Laycock *Bookkeeper, The Jewellery Shop* (part-time)

Ruth Keene *Historic Housekeeper, The Grange*

Peggy Eades *Secretary/Coordinator, The Grange*

On the cover:
Tommaso di Stefano (Lunetti) (Italian, c.1490/6-1564), *The Adoration of the Shepherds*; oil on panel, 75.6 x 49.5 cm. Collection AGO, Gift of Joey and Toby Tanenbaum.

Art Gallery of Ontario
Musée des beaux-arts de l'Ontario